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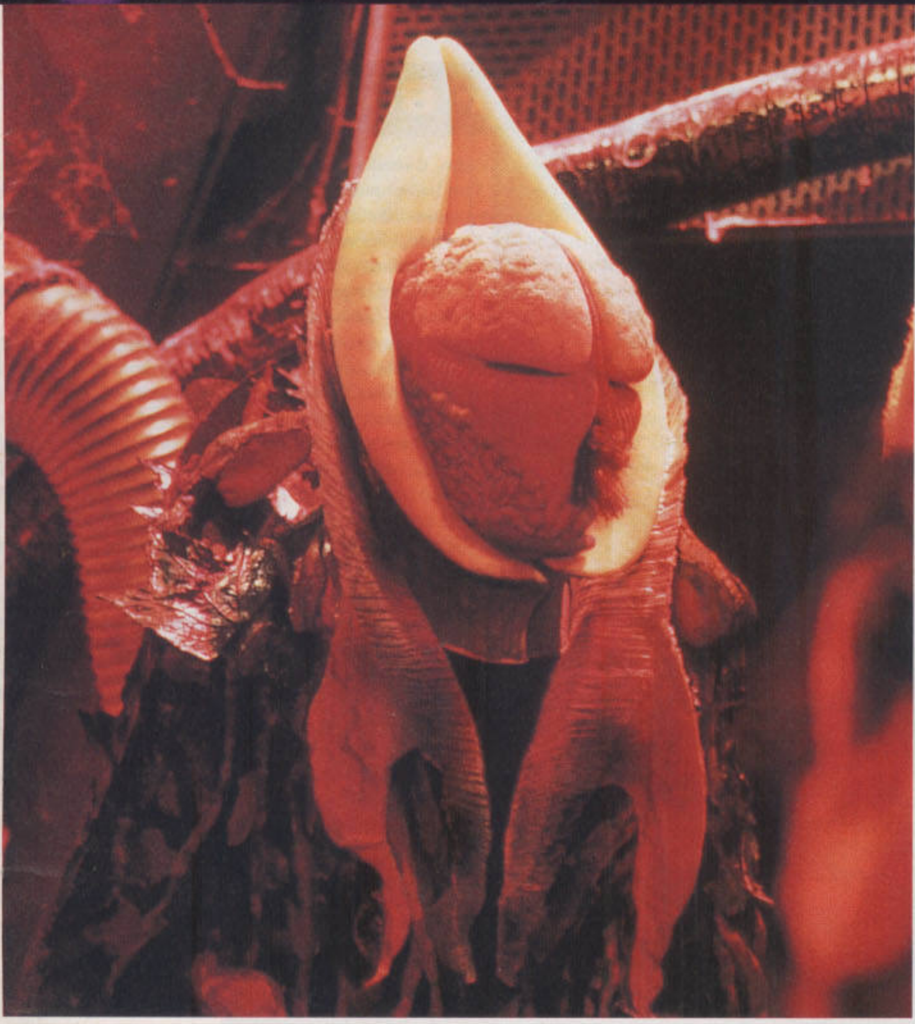

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... jumps feet-first (geddit?) into the shoes (do you see?) of the 'Foot Doctor' in a corn-y (ha-ha!) and utterly irreverent comedy video from BBV. Blistering!

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All the burning questions that you'd never even *thought* about asking – or thought about at all! – answered ...

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This frequent *Doctor Who* flyer of the 1970s tells **DWM** all about his long-haul trips to Spiridon, Ribos and the rest!

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Animal, vegetable or mineral?

They gave us the Tetraps, the Vervoids and Loyhargil – not to mention Melanie Bush and the Rani! Love 'em or loathe 'em, writers Pip and Jane Baker made a significant contribution to 1980s *Doctor Who* – and now they're ready to tell it like it *really* was ...

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Editor's letter FAQs [PART ONE]

We get lots of letters here at **Doctor Who Magazine**; lots and lots of letters. Oh yeah, and e-mails. And faxes. And phone calls. Sometimes there's just so much stuff coming in that Clayton starts shrieking, "I can't stand the confusion in my mi-i-ind!" and lunges for the Panini Towers self-destruct button (big red thing, just behind the photocopier). We usually manage to restrain him, just in time. Anyhow, it occurred to us that many of these communiqués ask the same things, so here's the first in an occasional selection of Frequently Asked Questions ...

[1] *Why doesn't* **DWM** *have its own website?* Er, well, it'd be nice. But there's only the three of us producing this galumphing great mag 13 times a year – we simply don't have the time to maintain anything sizeable. The best sites are the official BBC one [*www.bbc.co.uk/doctorwho*] and the huge fan site Outpost Gallifrey [*www.gallifreyone.com*]. However, we're hoping that we can get a limited page or two up soon.

[2] *Does* **DWM** *take unsolicited submissions?* Sometimes, yes – see this issue's stonking cover feature *Is Benton a murderer?*, for example. A submissions and style guide is available by sending an SAE to the editorial address on page 48.

[3] *Can I get back issues of* **DWM**? Yes – we just haven't managed to squeeze full details in for ages. There'll be an updated ad before long.

[4] *Do you have an address for Jackie Jenkins? I'd really like to write to her ...* And the rest. She was a fictional character, named after one of our receptionists. We made her up. Sorry.

[5] *Are you ever going to use artwork covers again?* Well, sometimes – on the forthcoming **DWM** 305, for example (ooh!). But specially-painted covers can be up to ten times more expensive than photographic ones, and there's no real evidence that they shift any more copies on the news-stands. Frankly, we'd rather spend your money on the inside of the mag – that's what counts, right?

Alan

Coming Up...

In Print

EATER OF WASPS ♦ Trevor Baxendale

Published by BBC Books on 7 May
Featuring The Eighth Doctor, Fitz Kreiner and Anji Kapoor
Enemies Wasps, unsurprisingly enough
Setting The West Country village of Marpling, 1933
You'll like this if you like ... *Arachnophobia*, *The Fly*, *The Green Death*, *Planet of the Spiders*, *The Swarm* and the early novels of Agatha Christie
Watch out for A quite, quite revolting autopsy

Marpling is as quaint as the next little English village. Sadly for Anji Kapoor, it's quaint 70 years in her past – but, as ever, the Doctor is keen to encourage his companions to discover their cultural history first-hand. Quaint English villages in the 1930s are not always welcoming to strangers, however, especially those with darker skin ... but why has local dentist Charles Rigby become less friendly than most? What exactly was the mysterious black object he found nestling in his vegetable patch? And why do the Doctor and Fitz feel as if their every move is under observation?

Warning: anyone who thinks *Eater of Wasps* is a nicely poetic, metaphorical story title is in for a nasty surprise as it turns out to be ... well, shall we say, rather more *literal*. What could possess a writer to devise such a concept? "The title had been knocking around in my head for years," claims Trevor Baxendale, "and it just sort of popped out!" Enjoy this novel safe in the knowledge that it's his head, and not yours. "The title is often one of the first things I think of," Baxendale admits, "and if it grabs me, I think, 'What kind of story would that be?', and things evolve from there. Interestingly, my wife said, 'First spiders, then slugs, and now wasps. What have you got against creepy-crawlies?'"

What is the mysterious object found in the vegetable patch?

How did Baxendale adjust to the latest new face in the TARDIS? With considerable enthusiasm, it seems. "Anji's a fantastic companion – like Fitz, she's a real person. Sam had potential, but she was too young to be effective. Compassion was even more difficult – she presented big plot and narrative problems, a bit like K9 – and, similarly, often ended up being written out of the action altogether. So after *Coldheart*, having grown a bit wary of the Compassion arc, I submitted some previous Doctor ideas to Justin [Richards, BBC Books range consultant] – but he really wanted another Eighth Doctor story. The new set-up, with an unsteerable TARDIS and the Doctor returned to the basis of his original character, appealed tremendously, so I was more than happy to oblige. None of the ideas I'd had were suitable for the Eighth Doctor, so I pitched *Eater of Wasps* almost on the spur of the moment."

It's a first – reluctant – return to Earth for the Doctor since his lengthy exile there ended, something which was not lost on Baxendale. "Pitching the idea, I was worried that it came so soon after the Earth arc, but luckily Justin liked it enough for that not to be a problem. And at the same time, I didn't want to labour the point, and I instinctively shy away from too much continuity – *Doctor Who* isn't a soap, and nor do I really consider it to be science fiction. Most people don't consider *The Janus Conjunction* and *Coldheart* to be, either! *Doctor Who* is a kind of genre in itself, and can accomodate almost any kind of story and style. There's something for everyone. I think of it as horror-adventure; the science angle is largely a product of its 60s genesis. But the Doctor owes more to Van Helsing than Stephen Hawking, and so *Eater of Wasps* is in the tradition of *Doctor Who*, and has no pretensions to be anything else."

Only one detail causes consternation – the Doctor's familiarity with 1970s heavy metal, in the form of Black Sabbath. Okay, so he's got the haircut, but ... "The Doctor's breadth of knowledge and frame of reference should be constantly surprising!" laughs Baxendale. "And after all, he hums *Smoke on the Water* in *The Janus Conjunction*..." ♦ DAVID DARLINGTON

ASYLUM ♦ Peter Darvill-Evans

Published by BBC Books on 7 May
Featuring The Fourth Doctor and Nyssa
Enemy An unknown murderer (it's a whodunnit – what do you expect us to say?)
Setting Oxford, 1278, and between *The Deadly Assassin* and *The Face of Evil* – and after *Terminus*
You'll like this if you like ... Umberto Eco's *The Name of the Rose*, Ellis Peters' Cadfael mysteries, *Black Orchid*, *The Talons of Weng-Chiang*, and *Time Team* (the one off the telly, that is)
Watch out for The heartbreaking discovery of a source of knowledge to rival any in Christendom – crumbling to dust

Nyssa remained on Terminus to help others – and she has done so, enduring several years of selfless devotion to good causes. But as she struggles, immersed in her work, for intellectual and personal fulfilment, a niggling suspicion emerges that details have gone missing from her research into Earth history – specifically, into the studies of 13th century proto-scientist Roger Bacon. When the Doctor unexpectedly turns up, similarly disturbed by these anomalies, the opportunity to investigate first-hand is too good for Nyssa to pass up ... but on visiting the medieval friary at which Bacon resides in his twilight years, more pressing mysteries present themselves. Who has killed Brother Godwin, and why? What is Bacon himself up to? And can the Doctor prevent the memory of this remarkable man from being erased from history altogether?

Who has killed Brother Godwin – and why?

It's unusual – albeit not unknown – for a *Doctor Who* novel to present us with a companion older and perhaps wiser than the one we came to know during their brief on-screen sojourn with the Doctor. *Asylum* is the latest in this irregular series, presenting us with a Nyssa who is aristocratic and vulnerable as ever, but perhaps rather more disillusioned than her youthful self. Why bring her back, and with a Doctor she is less familiar with? "I wanted a companion with whom a young knight might fall in love," says Peter Darvill-Evans, "and one whose post-Doctor experiences might have led her to retreat from the world. And I incline to the Terrance Dicks' view that there is only one Doctor – they are, after all, aspects of the same character. I chose the Fourth so I could have fun with the Doctor meeting a companion he doesn't know, but who knows him."

The themes with which the writer has imbued his novel were more carefully selected. "The earliest ideas for the story were germinating when there were stories in the news of the plight of refugees driven from their homes in Kosovo, and the first reports in the ongoing spate of coverage of attacks on asylum seekers in British towns, particularly in Kent. Also in the news at the time was historian David Irving, who had brought a libel action against Penguin Books after one of their authors had identified him in print as a denier of the Holocaust. I was delighted Irving lost his case and that his poisonous theories were so thoroughly refuted – but I also recognise that persecuted peoples can seem ruthless and uncaring in their own attitudes, and I wanted to write about that. It's reasonable, if your situation is bad, to try to improve it. But to keep on struggling across mountains because you're convinced the grass is greener on the other side is madness. I'm aware of this tendency in myself – having to sell my London flat was a severe blow, but I'd hear myself moaning about it and have to tell myself that at least I wasn't a Kosovan refugee. One has to be able to see things in perspective ..."

Although *Asylum* sees an atheist author writing about a thoroughly religious society, Darvill-Evans insists that this novel is less cynical about religion than his previous one, *Independence Day*. "The Church preserved civilisation in Europe in the Middle Ages," he says. "I dread to think of the barbarity into which Europe might have descended if the Church hadn't been there to exert a civilising influence.

"*Asylum* is unlike other *Doctor Who* novels – it's not SF or fantasy or magic realism, it's set in a real place and time, and one that hasn't been used before. And it might stimulate the reader to think about xenophobia, and romantic love ..." ♦ DAVID DARLINGTON

MINUET IN HELL ◆ Alan W Lear with Gary Russell

The Brigadier is in the USA, overseeing the birth of its 51st state – and unaware that the Doctor is trapped in an asylum run by Brigham Dashwood, front-runner for first governor of Malebolgia. Charley, meanwhile, finds herself hostessing at another of Dashwood's operations – a mock-up of the infamous Hellfire Club. Deprived of nearly all their memories, the Doctor and Charley are both on the brink of a private hell ...

What danger does the brain laboratory in Dashwood's asylum pose? How is he summoning demons into modern America? Why is the amnesiac Charley fortunate to meet feisty teen Becky Lee? How does one of the Doctor's fellow inmates know his history so well? And if the Doctor's very identity is dubious, how can the Brigadier save an unfamiliar friend from his demons?

Alan W Lear may be a new name to those following the Doctor's licenced adventures, but *Minuet in Hell* was among four recorded scripts which Lear originated for the Audio Visuals fan production group during the 1980s. What was his inspiration at that time? "It goes even further back, to the great apostasy of 1971," he recalls. "Having been an avid *Doctor Who* viewer almost since the beginning, I got very annoyed with Jon Pertwee's Doctor getting too big for his boots – so I decided that if I were writing for the series, I would make the Doctor suffer, and doubt himself much more ...

"I'd set out my stall as a freelance writer in 1984," Lear explains, "and had a play produced for Radio 4 that year. I heard about Audio Visuals from [DWAS newsletter] *Celestial Toyroom*, and in between writing rubbish for money, I was able to write the stuff that interested me – for the glory of it. My first AV script, *Cloud of Fear*, contains enemies I've resurrected for the new version of *Minuet in Hell*," he reveals.

Minuet was his next amateur script, then set around the secret society in 1760s England which the modern Dashwood seeks to emulate. "I was fascinated by the Hellfire Club for ages, but you may notice I've taken a wholly revisionist approach to it – the books I'd read about it were absolute rubbish!"

Released by Big Finish on 17 April
Featuring The Eighth Doctor and Charley, with Brigadier Lethbridge-Stewart
Enemies Marchosias and his fellow demons, plus the would-be governor of Malebolgia
Setting Malebolgia, the 51st state of the USA, a couple of years from now
You'll like this if you like ... The *Avengers* episode *A Touch of Brimstone*; the novels of Philip K Dick; and *The Face of Evil*'s third cliffhanger ...
Listen out for The bit where Charley discovers that her friend Becky is a rather unique teenager

The Doctor Paul McGann
Charley India Fisher
The Brigadier Nicholas Courtney
Brigham Elisha Dashwood Robert Jezek
Senator Waldo Pickering Morgan Deare
Becky Lee Helen Goldwyn
Doctor Dale Pargeter Maureen Oakeley
Gideon Crane Nicholas Briggs

Incidental music William Allen
Producers Gary Russell & Jason Haigh-Ellery and Jacqueline Rayner
Director Nicholas Briggs

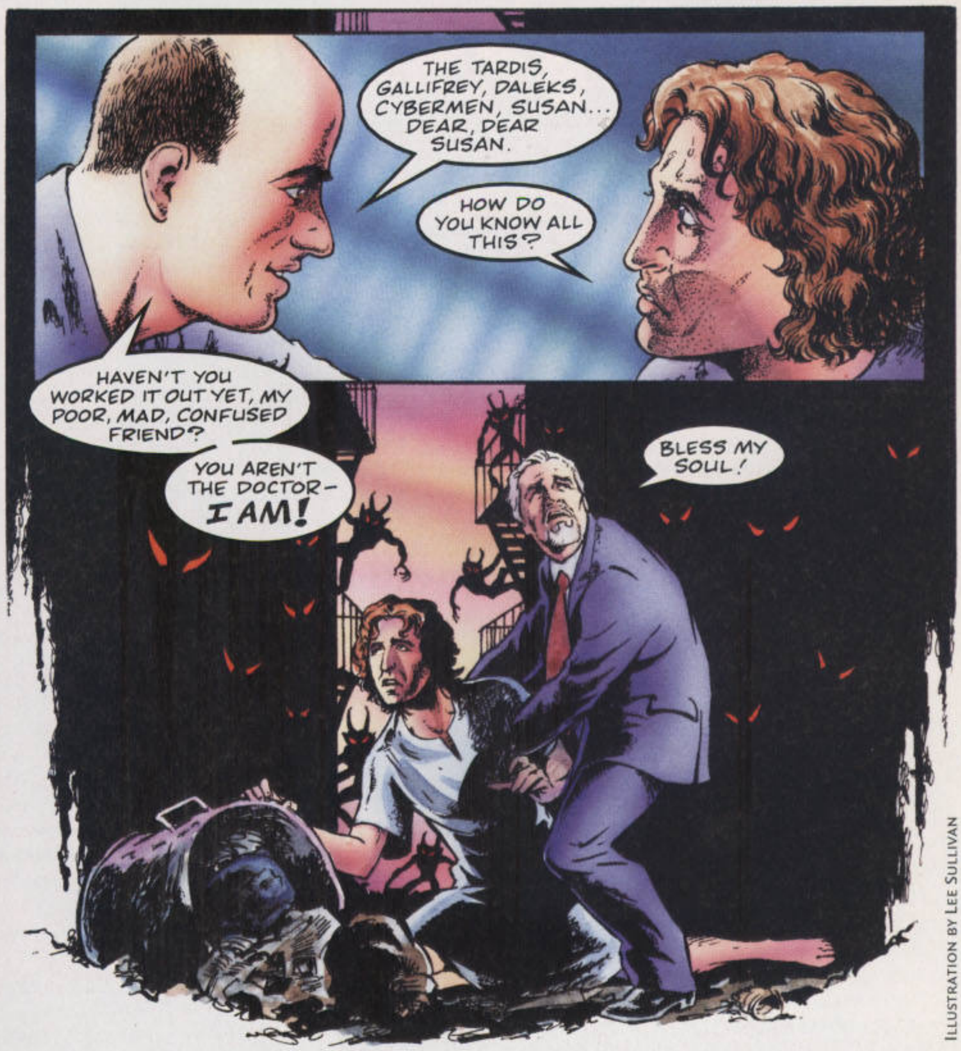

THE TARDIS, GALLIFREY, DALEKS, CYBERMEN, SUSAN... DEAR, DEAR SUSAN.
HOW DO YOU KNOW ALL THIS?
HAVEN'T YOU WORKED IT OUT YET, MY POOR, MAD, CONFUSED FRIEND?
YOU AREN'T THE DOCTOR – I AM!
BLESS MY SOUL!

ILLUSTRATION BY LEE SULLIVAN

There's a simple yet remarkable reason why Lear, despite his writing credentials, has no public track record from the upsurge of *Who* stories written in the 1990s; he suffers from the debilitating condition ME. So producer Gary Russell's approach to adapt *Minuet* for Big Finish came out of the blue, says Lear. "At the time I was bed-ridden. I managed to make a living from writing until 1993, but I'd gone down with glandular fever in my twenties, and just never recovered – it eventually turned into ME. I hadn't written anything for six years, and I thought Gary's approach meant just a few easy changes. I didn't realise he wanted it updating to a contemporary setting, because they'd just recorded a story with a similar historical setting [*Phantasmagoria*] – which meant the original's Sheridanesque dialogue had to go."

Can the Brigadier save the Doctor from his demons?

So how did Lear approach the rewrite? "In a state of gibbering panic!" he claims, semi-seriously. "No, really. I wasn't well, I hadn't been writing and a friend offered to help co-write with me. Sadly, by the time Big Finish's contract reached me, he was in hospital, so I had to start it alone. Gary gets the co-author credit because having done a final draft, I was exhausted and knew I'd be flat on my back for months. So I sent it saying, 'Sorry, just do what else is necessary yourself and you should take a credit for that.'" (The first two episodes are, however, mostly Lear's work.) "The rewrite was influenced by Philip K Dick, who was heavily into existential crises, like not knowing who you were," continues Lear. "I did suggest that Gideon – the Doctor's cell-mate – should be an ageing Californian hippy. I knew they had the Brigadier involved upfront, so it had to be present-day, but I set it in America with the idea of contrasting Gideon and the Doctor." Ultimately, Gideon became a journalist on assignment for *The London Torch*.

This story extends one actor's remarkable record of working with every TV Doctor. "Of course, having written for Nick Courtney, I can die happy," claims Lear, who relished working in references to his home city of Edinburgh and a Church of Scotland upbringing, like his own, for the Brigadier. Also featured are former Frobisher Robert Jezek as Dashwood, and director Nicholas Briggs in the pivotal role of Gideon (a contrast to Briggs' role in the amateur *Minuet*, in which he was the Doctor). Gary Russell briefly considered approaching *Buffy the Vampire Slayer* stars James Marsters and Anthony Stewart Head for these roles, as recording was scheduled close to a Buffy-centred UK convention. This did not prove practical, but fans of that very TV phenomenon may still find much to enjoy in this particular demonic tale ... ◆ MARK WYMAN DWM

An open and shut case?

Taking a trip on the *Hyperion III*? It's murder! There's a killer in the gym, ravenous root veg in the hold ... and a very odd couple in waste disposal. Pip and Jane Baker served up the red herrings – and they're helping Benjamin Cook with his enquiries!

Husband-and-wife writing team Pip and Jane Baker are, without doubt, two of the most significant writers in *Doctor Who*'s history. Not only have they penned 11 episodes, including the Sixth Doctor's swansong and the Seventh Doctor's début, but they have also been responsible for introducing viewers to an innovative villain, a controversial companion and – for their sins – the 'megabyte modem'.

What's more, over 13 years since last working on *Doctor Who* proper, the pair were recently persuaded to return to the *Who* fold by independent producer Bill Baggs, penning a Rani-based audio adventure for his BBV catalogue. Sadly, Pip and Jane were unable to attend the Somerset studio recording, so I catch up with the writers some weeks later, on a chilly winter morning at their home in Middlesex. "We had called the audio *Resurrection of the Rani*," Jane explains, settling into an armchair, "but since the recording, we've changed the title to *The Rani Reaps the Whirlwind*! And you, Ben, are the first to know!"

"The title was inspired by a quote from the Bible," divulges Pip, entering from the kitchen with cups of coffee. "'For they have sown the wind and they shall reap the whirlwind.' We thought it rather appropriate." I keenly compliment the new title – and am duly offered a chocolate biscuit. "We've become great friends with Bill – whose talent we very much admire. He now wants us to write another one, but we'll have to wait and see ..."

Of course, their three-and-a-half *Doctor Who* stories form only a tiny part of Pip and Jane's writing output. In addition to their work on series including *The Expert*, *Z Cars* and *Space: 1999*, the Bakers have enjoyed an extensive career as novelists, playwrights and film writers. I ask them how their writing relationship works. I mean, who does what? "We just take it as it comes," replies Jane. "We don't actually know how we do it, we just do it."

"There are no individual territories," adds Pip, taking his seat opposite Jane. "We don't have any pitches of domain – and that's probably why it works for us. I suspect one of the reasons why some partnerships don't last is because each partner has their own area of expertise – and, accordingly, becomes over-protective of it. It's not like that for us. We've always worked as a team."

So how, I ask, did they come to write for *Doctor Who* in the first place? "Well, before [late 1970s producer] Graham Williams got involved with *Doctor Who*, we'd actually worked with him on a number of projects for the BBC," Pip tells me. "One such project was a quite prestigious film series called *The Zodiac Factor* that the BBC was going to make with 20th Century-Fox. They invited 12 writers – including Jane and myself – to submit scripts for the series. We wrote a story set in Vienna and sent the script to Graham – but, for one reason or another, the series never materialised."

"It wasn't because they didn't like our script," cuts in Jane. "It had more to do with their accountants' limited imaginations!"

Pip continues: "But, because reaction to the story in the USA had been so positive, Graham kept our script – hoping to produce it as a one-off. When he moved on from *Doctor Who* and John Nathan-Turner took over his office, our script was still there – and John read it! Shortly afterwards, he got in touch ..."

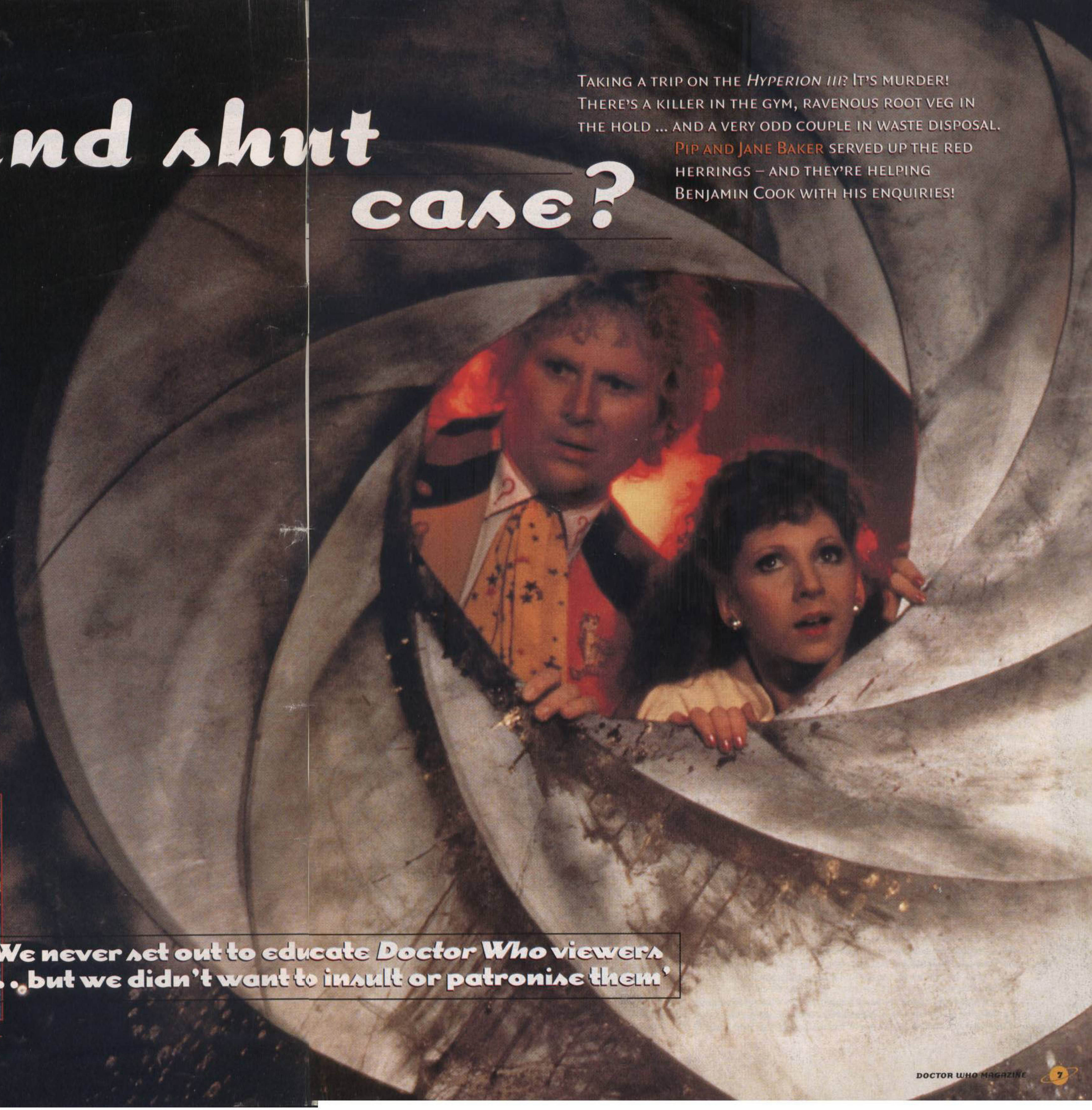
"Graham had invited us to write for *Doctor Who* on several occasions," reveals Jane, "but we'd always refused!"

"Yes, that's right! You see, we didn't really know very much about the series. When John asked us to work on it, we had to ask him to send us videotapes of previous episodes to give us some idea of what was going on." The pair had, however, previously worked with *Doctor Who*'s original producer, Verity Lambert. "Oh, that was in our early days," remarks Pip, "when Verity was producing a series of adaptations of famous books [*Detective*]. We adapted *The Beast Must Die* for her ..."

"But the only time we'd ever watched *Doctor Who*," chimes in Jane, "was when the very first episode was broadcast. We were staying with a director friend of ours who had just bought Noel Coward's house on the Dimchurch Marshes. *Doctor Who* came on, and I remember us watching it – and discussing it afterwards."

Rocket man: George Stephenson in *The Mark of the Rani*

BBC Video [9]



'We never set out to educate *Doctor Who* viewers ... but we didn't want to insult or patronise them'

Luke into my eyes: young Master Ward falls under the Master's spell. *The Mark of the Rani*

"We're not saying it didn't appeal to us. It just wasn't something we followed."

To begin with, John Nathan-Turner's interest in the Bakers was "not only in relation to *Doctor Who*". He was, at the time, actively seeking to leave the show – and was looking for writers to help him develop potential programme formats. "We struck up quite a friendship with John," muses Jane. "He was a very accommodating producer to work with. Colin Baker had taken over as the Doctor and John wanted a story for Colin's first season that would require some considerable location work. He thought we might be the writers for the job, because we were used to working in film."

'The Master tended to want to rule the universe – and that can get a bit boring after a while' **Pip**

From discussions with Nathan-Turner, the writers were asked to develop a storyline. The result was tentatively titled *Too Clever By Far*. "We weren't given a story brief as such," states Pip, "but John did stipulate that the story should have a period setting and provide an appearance for the Master. Although, we got the impression that John was getting a little bit tired of the Master – and he asked us whether we could come up with another opponent who wasn't quite so, um ..."

"Pantomime?" offers Jane.

"Yes! The Master was, in some respects, a worthy opponent," Pip resumes, "but he tended to want to rule the universe – and that can get a bit boring after a while. So we thought, 'Why not have a woman, as opposed to another man?' We didn't just want a replica Master."

The Bakers came up with a renegade Time Lady called the Rani. What was their inspiration? "We have a friend who is a professor of neurochemistry," says Pip. "He was sitting on that couch – the very one that you're sitting on now – with another publishing friend of ours. Now, I don't know how they got into it, but I can remember the two of them having quite an argument. The scientist was saying, 'All we are is a heap of chemicals,' and the publisher was shouting, 'But what about the soul?' And that intrigued me. The Rani considers herself the very apex of creation – all other living beings are subspecies. In the same way that our friend the scientist regarded poultry and animals as subspecies, the Rani considers human beings as vastly inferior."

"We don't want to preach," Jane assures me. "We were writing an adventure story; our audience would have switched off had we tried to lecture them! Rather, the Rani's amorality added another dimension to the story. There's an argument there. If the Doctor protests that she's using humans as guinea pigs, she can quite easily turn it round and remind him that human beings enjoy lamb chops and roast chickens!"

I ask the Bakers where the name 'Rani' came from. Pip reports that it is "a Hindu word, meaning princess or queen".

"That's right! We were looking for something regal," clarifies Jane. "We thought of several names, but that was the one we liked best. We chose 'Rani' because it isn't too elaborate – and it suggests someone who is at the top of the tree."

Pit stop: two bad Time Lords down the mine. *The Mark of the Rani*

After six weeks' writing, the draft scripts of the Rani's début adventure were delivered. The story was retitled *Enter the Rani*, reflecting a belief at the production office that the Rani would return in sequels. "John had asked us to create a character that he could use again," affirms Jane, "so, obviously, we weren't allowed to kill her off! John was very happy with the character." And it was the producer who cast Kate in the role. "He actually thought of another actress first, though I'd better not mention her name. He rang us up and asked us what we thought – and we thought it was a good idea. Then, the next day, John rang us back and said, 'What do you think of Kate O'Mara?' We said, 'Absolutely perfect!'"

"And she is," Pip concurs. "We think Kate is wonderful in the role."

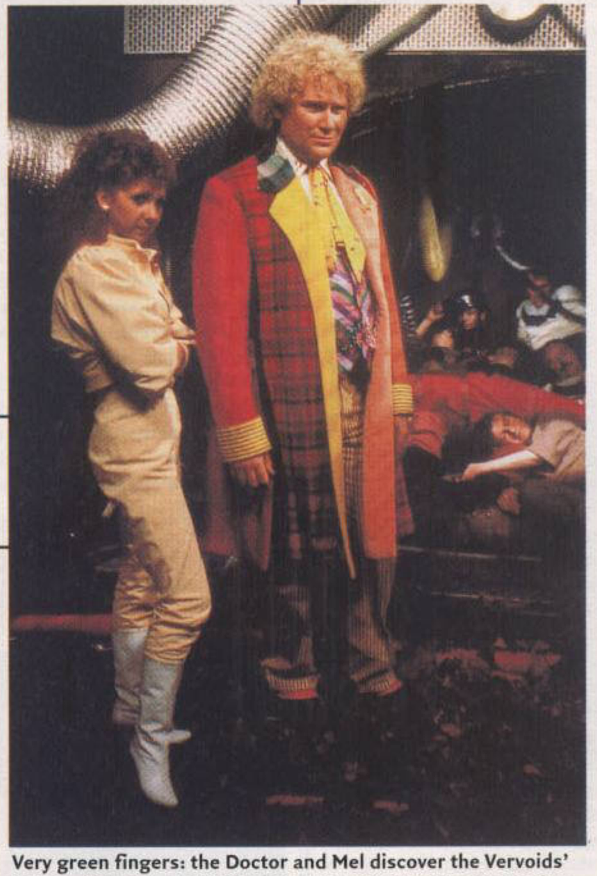
"She's even a vegetarian," Jane exclaims. "We didn't know it at the time – but it's rather appropriate, don't you think?"

Another suggestion firmly welcomed by the Bakers was the Earthbound historical setting for the Rani's evil schemes. "That was also John's idea," stresses Pip. "I suppose we prefer writing historical drama to pure science fiction." And the backdrop chosen for the Bakers' serial – ultimately broadcast as *The Mark of the Rani* – was the industrialised North East of England in the early 19th century. "We set the story at the time of Napoleon and the Battle of Waterloo," he recalls. "That would have been around 1815. Sadly, the production team seemed to think that the story was set in the 1830s! It wasn't."

"Nevertheless," throws in Jane, "they did tell us that we weren't allowed to interfere with history. The Doctor must not go back in time and influence events."

Pip provides an example: "George Stephenson's breakthrough was the bypass mechanism, because it allowed him to develop trains with enough power to carry passengers and pull larger loads. Now, given the alleged brain of the Doctor, that would be elementary – but in *The Mark of the Rani*, he wasn't allowed to help Stephenson one bit."

"We also needed to give the Rani a reason for turning up on Earth in the early 19th century," reflects Jane, "so we decided to use the Luddites [organised bands of 'anti-mechanical' workmen] as cover. You see, we'd read an article – probably in the *New Scientist* – about a substance in our brains that produces sleep in our system. According to the article, scientists are trying to produce this substance genetically – as this would allow doctors to apply sedatives without any side effects. However, if this substance were actually extracted from our brains, we wouldn't be able to sleep and we'd become aggressive." Jane looks shrewdly at me. "We also knew that, during the early 19th century, the Luddites set about attacking machinery and destroying manufacturing equipment. We therefore decided to use this to blame the Rani's experiments for the disruptive nature of the Luddites. We decided that the reason for her visiting Earth was to remove this substance from Earthlings – her experiments having damaged the inhabitants of her own planet elsewhere. It all marries in, do you see?" Hmm, too clever by far.



Very green fingers: the Doctor and Mel discover the Vervoids' 'compost heap'. *The Trial of a Time Lord* Parts Nine to Twelve

"I don't think it would have been dramatically viable," ponders Pip, "but I would like to have shown more of George Stephenson – and Stephenson's background – in *The Mark of the Rani*."

An indulgent smile from Jane. "Pip still has Stephenson on his mind!"

He doesn't deny it. "When I started researching into Stephenson, I found him to be the most amazing man. I cannot even now fully appreciate how somebody who had so little formal education became the sort of mind that could take such a step in the dark. He didn't even have the advantages of modern living, did he? I was full of admiration for Stephenson – and I felt that *Doctor Who* didn't allow us to utilise the character fully. I don't think we did him justice. Then again, it would probably have put the thing out of balance, because that wasn't what *The Mark of the Rani* was about. *Doctor Who* should be about the Doctor; Stephenson would probably have got in the way. When we worked on our first American series [*The Pursuers*]," continues Pip, "the producer, Jack Gross, taught us a valuable lesson. He said, 'If a series is about a particular character, everything should have a bearing on that character in some way or another.' So, if you're writing an episode of *Doctor Who*, almost everything should either affect the Doctor or happen because of him – even if he's not in every scene."

"John Nathan-Turner was misled once," suggests Jane. "Do you remember an episode in which Colin spent the entire duration running around a perimeter fence, trying to find a way through?" The culprit appears to be *Revelation of the Daleks*. "The story just continued without him! It was a mistake. We watched it and we thought, 'Hang on! Colin isn't even in half these scenes!'"

"Writers can sometimes fall into that trap," agrees Pip. "Our interest is more likely to be in characters that we have created than the regular characters who appear every week. One reason you need script editors is to stop writers doing that ..."

"But it did force us to use more of Colin and Kate," acknowledges Jane. "We did so enjoy writing scenes for them. We thought they worked remarkably well together. Both are excellent actors. We're very fond of both of them."

"They would have worked even better together without the Master," Pip declares, ruefully. "He rather upset the balance." Apparently worried that he's sounding a little harsh, Pip adds that he "didn't really mind the Master. I wouldn't make a meal out of it. John asked us to include the character – and so we had to use him. We enjoyed one or two of his scenes."

Jane offers an example: "Do you remember when Colin and the Master were arguing?" she chuckles. "Colin says to him, 'If we were seeds, you'd be a laburnum,' and he says, 'Why a laburnum?'

"So Colin replies: 'Because they're poisonous!'"

"He loved saying that!"

Due to an administrative error at the BBC, *The Mark of the Rani* – "beautifully directed by Sarah Hellings" – was allowed an unusually large amount of location filming. The main venue chosen for this was Blists Hill Open Air Museum in Ironbridge Gorge, Shropshire. "I think Blists Hill worked very well," Jane observes, "although we had suggested somewhere in South Wales."

"In those days in particular," points out Pip, "filming was a major expense for the BBC. They rather regarded it as an adventure! We joined the crew on location for much of the shoot, but the weather was atrocious. It rained so hard that they ran out of time – and weren't able to shoot some very important scenes. They ended up having to remount, didn't they?"

Jane nods. "They actually shot those extra scenes just around the corner from where we live. John's budget was already stretched, so we suggested a suitable location to remount. The area is surrounded by six miles of woods – and they were perfect for the scenes in question."

Fortunately, little in the way of set dressing was needed – apart from the positioning of a few fake plastic trees ... "Oh, yes!" shrieks Jane, howling with laughter. "The Rani's mines turned Luke into a tree, but the special effects were not, shall we say, the most accomplished."

"That tree could have been borrowed from a pantomime," Pip splutters. I tell him that it was – and he is heartily amused.

"John obviously thought that they could get away with it," chortles Jane, wiping her eyes. "It was a gamble."

"A little more money would have made it work, but I think we must take some of the blame. We were writing for a budget – and we should have stuck to it. The tree was our fault. Everyone tolerates such effects in *Doctor Who*, but I wish we could have had a bigger budget – of Spielberg proportions. That might have helped."

"Amblin were going to take it up, weren't they? They were going to make *Doctor Who*," insists Jane, "because we had a letter from them asking whether we would be interested in writing some episodes. We wrote back immediately saying, 'Yes! We certainly would be!' But then, of course, the BBC made that film with Universal Television ..."

I ask Pip and Jane whether they enjoyed the 1996 TV Movie. They didn't. "The producers made a lot of fundamental errors," complains Pip. "It was made with too much American influence for a start. That fine actor Paul McGann was the Doctor, but he might just as well not have been there – he was in a daze for most of the movie! McGann hardly got a chance to act. Everything should have had a bearing on the central character ... but it didn't. The story could have coped without him!"

"They just didn't get the essence of *Doctor Who* at all, did they?"

"Imagine what John could have done with such a budget," sighs Pip. "The budgets on *Doctor Who* were ridiculously small, but we still had to work with them. There was little point in writing for a thousand camels to come wandering over the horizon – John couldn't have even afforded one camel!"

"Similarly," says Jane, "Bill told us how many actors he could afford to employ on *The Rani Reaps the Whirlwind* – and we worked hard to stay within that limited number. It's useless to have writers working on projects who don't stay within the specified parameters. It's a discipline that writers have to learn – isn't it, darling?"

"Quite. That's why we always insist on a briefing. Working within boundaries never restricts us; we see it as a challenge – and it channels our imaginations in a certain direction. If writers don't do that – if they just start writing and hope for the best – then that's when disputes occur, as we learned when we were co-chairmen of the Writers' Guild TV and Film Committee. You get a mish-mash. It's silly of them, really."

Two weeks after transmission of *The Mark of the Rani*, rumours began to circulate that the BBC had cancelled *Doctor Who*'s 23rd season. It was soon confirmed that the series was to be 'postponed' for a period of 18 months. "We weren't at all involved in the backroom politics," asserts Pip. "We both wanted *Doctor Who* to continue, of course, but I'm sure that the BBC only ever intended to 'rest' the show for a short while." In fact, less than three weeks after the decision was taken, Pip and Jane were commissioned – in mid-March 1985 – to write a story with the working title *Gallifrey*. "Actually," Pip confesses, "I don't remember very much about that."

"You wouldn't," counters Jane. "We never put pen to paper." Indeed, all scripts planned for Season 23 were soon abandoned as the production team decided to make a fresh start ...

"We'd been abroad for two months," notes Pip. "On our return, we popped in to see BBC Head of Serials, Bill Slater – and we bumped into John Nathan-Turner in a lift at the BBC. 'Where on Earth have you been?' he exclaimed. We'd been staying in a Spanish villa – without access to a telephone. 'I've got a problem,' he said, 'and I need you to write me a script!'"

Doland, Mel, Janet – and murdered Mogarians. *The Trial of a Time Lord*

'We wanted Mel to be more forceful with the Doctor. Bonnie needed to bring out the best in Colin' Pip

Script editor Eric Saward had suggested the idea of a linking plot for the season, in which the Doctor would be placed on trial by the Time Lords for his interference in the affairs of other worlds. "*The Trial of a Time Lord* season comprised 14 episodes," remembers Jane. "The first two segments [Parts One to Four and Five to Eight, sometimes known as *The Mysterious Planet* and *Mindwarp*] had presented the case for the prosecution. We didn't know much about those first eight episodes, but John and Eric had allocated Parts Nine to Twelve to us."

"Our brief was to provide the Doctor's defence," Pip emphasises, "and we had to set the story entirely within the confines of a studio. John wanted an Agatha Christie-style country house whodunnit, so we hit on the idea of setting it on an intergalactic liner!"

Commissioned as *The Ultimate Foe*, the scripts had to be written within the space of a month. "Even the producer didn't know the identity of the villain until we delivered the fourth and final script," enthuses Jane. "We wrote one episode each week and the production office were running a book on which character would turn out to be the traitor! They really had no idea. We gave them plenty of red herrings ..."

"And we managed to do so without cheating!"

The title by which the Baker's segment of *The Trial of a Time Lord* is now more commonly known is 'Terror of the Vervoids' – a later invention referring to the story's hostile race of alien plant life. "Some of the fans went absolutely potty over the Vervoids," laughs Jane. "We've had some very interesting – and rather intriguing – letters from fans. They used to send us Vervoid Christmas cards and drawings of Vervoids ... Some of them were wonderfully chilling!"

"If you watch closely," reckons Pip, "you'll notice one scene in which the leg of a man inside one of the Vervoid costumes is blatantly visible. I only wish I'd mentioned it to [director] Chris Clough – he could have edited the scene accordingly. I suppose scriptwriters just have to live with the way their scripts are interpreted ..."

"Early on in one's career, it's very difficult not to get uptight about such things," maintains Jane. "The Royal Court considered the first play that we ever wrote, but they wanted us to change the ending – and we wouldn't!"

"Only arrogance of youth!"

I ask the writers from where they drew their inspiration for the Vervoids. "Well," begins Pip, "I'd read an article – written by some young scientist – arguing that we all originate from plant life. Apparently, human beings and plants share a common bond – it's in our genes. It really is possible that plants have feelings too! Jane and myself discussed this at some length; I said, 'Well, what if human beings were mutated into plants – or *vice versa*? And what if the two organisms were not compatible?' We were interested in what would happen if plants were hostile towards humans. And how could you stop them?"

"We came up with the idea of accelerating the creatures' growth – through the seasons – until their energy reserves are used up," Jane details. "That would be their one weakness. It also provided us with a suitable cliffhanger for Part Twelve ..."

"John specified that we must end our segment of *The Trial of a Time Lord* with the Doctor back in peril," Pip concurs. "We couldn't think how; then we came up with the genocide twist. The Doctor was presenting the incident as evidence of how he will save a species, but the Valeyard was able to turn it around and say, 'Yes, but to do that you will have to commit genocide!' And suddenly the Doctor's case collapsed."

"Actually," announces Jane, "those courtroom scenes became a little irksome, simply because they interrupted the action. I know each segment had to have its fair share of courtroom drama, but it reduced the time we had to tell the story. The frequent interruptions became repetitious, don't you think?"

BBC1 Controller Michael Grade and Head of Drama Serials Jonathan Powell had decided that the 45-minute episode format of Season 22 had proved unsuccessful, necessitating a return to the old 25-minute length. "I think *Doctor Who* was far better suited to 25-minute instalments," Jane discloses. "Other series may have found it restricting, but the 25-minute format certainly kept us on our toes."

"We had to insert additional cliffhangers," Pip elaborates, "so we needed to plan well ahead. We tend to do the same with our books – each chapter ends with a cliffhanger, and that makes the reader want to turn the page."

"Not everyone is taken with cliffhangers," accepts Jane, "but we feel that they are an essential ingredient in the adventure story genre."

The vegetables enjoy the main course. *The Trial of a Time Lord*

Shocking, positively shocking: Edwardes and Mel, a split-second before *Trial* Nine's cliffhanger ...

With soporific substances and emotive vegetation in mind, I ask Pip and Jane whether their science fiction is always based on science fact. "Oh, yes," proclaims Jane. "More often than not. We always research our subjects." She considers this, before adding: "I mean, we never set out to educate *Doctor Who* viewers, but ..."

"Equally," Pip interrupts, "we didn't want to insult or patronise them."

"We don't go to many conventions, but we have been to one or two – and they really are eye-openers. The calibre of people who attend such events – all of whom are clearly devoted to *Doctor Who* – is quite amazing. If any *Doctor Who* scriptwriters failed thoroughly to research their themes, I'd consider that they were showing disrespect to the people who watch the series. We would never do that."

The pair are, however, sometimes censured for sesquipedalianism [the practice of using long words] ... "We do occasionally receive complaints," Pip admits, "that the vocabulary we use in our scripts and our books isn't monosyllabic." His eyes narrow. "Well, I don't buy that!"

"They can always use a dictionary!"

"When I read a book," continues Pip, with considerable honorificabilitudinitatibus, "I very much enjoy coming across new words and phrases. It's amazing how limited vocabulary has become – especially in the tabloids. People are wrong-headed to imagine that readers want this – to use the current expression – 'dumbing down'. It's quite absurd."

Moreover, Jane believes that "such dumbing down is becoming evident in films and on television. Too many people get to sit in on production meetings and have a say-so on the script ..."

"A grey-suited manager in a production office somewhere thinks, 'Hmm, what if the viewers don't understand this?' or, 'Who on Earth knows what an oxymoron is?' So what if they don't know? Somebody will!"

"We were astonished to receive letters from scientists and professors in response to our episodes," Jane enthuses. "A noted biologist from Somerset – I forget his title, but he was interested in *Doctor Who* – wrote to congratulate us on using valerian [a perennial herb, cultivated for its medicinal root] in *The Mark of the Rani*. Peri's character outline mentioned that she was a student of botany, so we researched into what herb she would be able to gather in the fields that she could then brew to sedate the miners – and we came up with valerian. The biologist was writing to congratulate us on knowing: *a*, that valerian would do that; and *b*, that the herb could be found in that location."

Part Eight of *The Trial of a Time Lord* was the last to feature companion Peri – actress Nicola Bryant having agreed to leave at this point. Consequently, Pip and Jane were entrusted to introduce the new companion ... "We didn't intend for Mel to end up screaming quite as much as she did," claims Jane. "We try to avoid creating wishy-washy female characters – and if you watch Mel in her first episode, you will see that she is more forthright. I think they added the screams later."

John Nathan-Turner cast Bonnie Langford as the new companion – a decision criticised even before she had been seen in the role. "We thought that was very unfair," answers Pip, "but Bonnie had become typecast as an all-singing, all-dancing Violet Elizabeth."

"You'd be surprised at how often actresses ask us to write them something in which they're not just playing the sweet little girl-next-door. I think Bonnie saw *Doctor Who* as an opportunity to reaffirm herself as a straight actress."

"When John called us in to tell us what he wanted from the character, Bonnie had already been cast," Pip confirms.

"And we don't own the character of Mel," breaks in Jane, "because John had given us a brief. She belongs to the BBC but the Rani is entirely ours."

"Do you remember those silly stories that were published at the time?" chuckles Pip. "An article claimed that we'd written a scene in Bonnie's first episode which involved her singing and dancing! Somebody thought that she'd been drafted in to turn *Doctor Who* into a musical comedy."

"What rubbish!"

"It was absolute nonsense."

"Actually," Jane interjects, "I think it was published in **Doctor Who Magazine**!"

An awkward silence. Presently, Pip admits that he isn't quite sure where the article was published [*Not here, honest!* – Ed]. "But the song and dance idea never even crossed our minds," he adds, forestalling my next question. "Bonnie's a highly respectable actress. If John had asked us to write her a musical number, we'd have point-blank refused."

Honor Blackman in *Doctor Who*? I musht be dreaming ...

"Unless," enthuses Jane, "there had been a good dramatic reason for Mel bursting into song." She keenly observes the terror is my eyes. "Well," she grins, "you never know! There are many reasons for characters adopting different guises, are there not?"

"Bonnie was quite an energetic actress," Pip clarifies. "I think perhaps she wasn't as well-served as she might have been by all concerned – I won't mention any names. She joined *Doctor Who* after a long stint on the stage and that's sometimes quite difficult for an actor to do – and they overproduce. Television requires a subtler sort of performance."

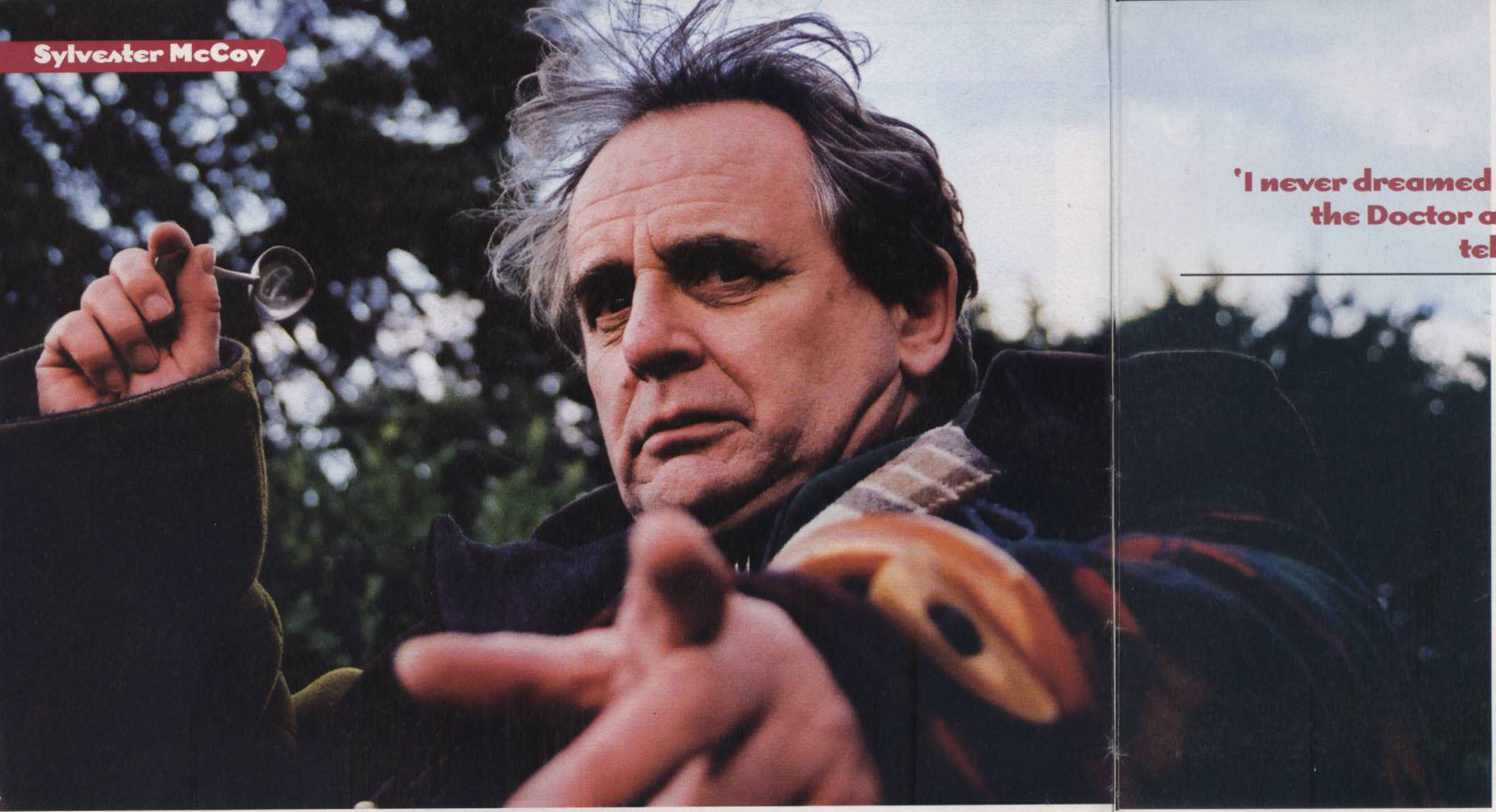
"Never mind," Jane sighs. "We were determined not to let Melanie become superfluous. We always try to write decent parts for actors – whether they're taking a large role or a small role. There's no point in just having characters there for the sake of it! We enjoyed writing for both Nicola and Bonnie. I don't think I can choose between the two – both had their strengths and their weaknesses."

"The Sixth Doctor worked best when other characters gave as good as they got, *à la* the Rani. We wanted Mel to be more forceful with the Doctor. Bonnie needed to bring out the best in Colin. We wanted her to play an active part in the action, rather than just running around screaming."

"Bonnie was happy with our scripts," stresses Jane, "but I know that she wasn't as happy with some of her subsequent episodes. I think she felt that she was underused."

Pip shrugs. "I get the feeling that some subsequent writers weren't completely sold on Mel!"

To be concluded



Artistic licence ...

... OR JUST PLAIN CHEEKY? SYLVESTER MCCOY TAKES UP SPOONS AGAINST A SEA OF TROUBLES – WELL, A HANDFUL OF UNCONVINCING MONSTERS, ANYWAY – IN A VIDEO-ONLY SATIRE OF A CERTAIN LONG-RUNNING SCIENCE-FICTION FRANCHISE. BENJAMIN COOK FINDS OUT MORE ...

Sylvester McCoy is exhausted. The seventh incarnation of TV's most popular Time Lord has spent the morning outsmarting Sontarans, arguing with Autons and hurling spoons at the crew of BBV's latest video production, *Do You Have a Licence To Save This Planet?*. "We're making a sort of spoof," Sylvester tells me. "It's a send-up of *Doctor Who* – and of the spin-off videos produced by BBV. Ooh, dear ..." The actor makes a wheezing, groaning sound. "I'm sorry, I think my brain has seized up! We've been filming outdoors and I'm absolutely freezing! Working in the cold expends so much energy. It's hard enough to keep alive, let alone string a sentence together!"

PHOTOS: BBV [5]

Sylvester stars as the mysterious Foot Doctor, a renegade 'Chrono Duke' who wanders space and time in a battered Type 40 washing machine. Since this bears absolutely no relation to anything he may have played in the past, I ask Sylvester whether he is daunted at the prospect of taking on such an original role. He isn't. "I just learn the lines and try not to bump into the monsters," he smiles. "The Foot Doctor – or the Chiropodist – fights unlicenced evil in an unlicenced universe. He has a machine with a chameleon circuit, but the circuit has been fixed." Not quite the real McCoy, then? "Er, no."

Directing *Do You Have A Licence ...?* is BBV producer Bill Baggs, a man with no fear of the word 'copyright', it seems. "Bill doesn't give up until he gets what he wants," admits Sylvester, "but at the same time, he's open to suggestions." What, then, makes a good director? "Good actors! Hmm ... A good director must also have an understanding of the subject matter. As an actor, I used to do a lot of silent movie humour in stage plays – the likes of Buster Keaton, Stan Laurel and Ben Turpin. I found myself working with supposedly good directors who had no idea of the subject that they were directing! They hadn't done their research into silent movies. I knew more than they did!"

How different is acting comedy to 'straight' drama, I ask? "There is no real difference. We were filming a scene today and people were laughing. I said, 'Don't laugh! This is serious – we're doing comedy.' Comedy is a very serious business. It's got something to do with" – he pauses – "... timing! Some people can do it – and others can't."

Alongside some familiar *Doctor Who* foes, albeit ones given a not-so-familiar treatment (flashing Sontarans, for instance), the 'satirical' *Do You Have A Licence ... ?* heralds the return of the utterly evil 'Cyberons' – silver giants with a penchant for clenching their fists and proclaiming things 'Excellent'. Any similarity to certain other utterly evil silver giants is, of course, purely coincidental. Obviously. "Oh, yes," Sylvester laughs. "Completely coincidental. I've never worked with Cyberons before – but I used to be terrified of those metal rat-like things in *Doctor Who*." He seems to be referring to Cybermats. "I don't know what they were called, but I thought they were really creepy. Oh, and what were those hairy things in the Underground? I didn't like them very much either. And who would have thought that pepperpots could create such terror? I think *Doctor Who* still has the potential to scare viewers – and listeners. The Big Finish audios are less comedic than the television series, aren't they? Some of them are really rather dark ..."

Do You Have a Licence to Save This Planet? **Sylvester as a space chiropodist, footing around with Sontarans, Autons and Cyberons**

It is two years now since Sylvester recorded his first *Doctor Who* audio drama for Big Finish. Five adventures, three companions and truckloads of aural excitement later, Sylvester is still "thoroughly enjoying working with Big Finish. Not only am I acting in *Doctor Who* again, but also I don't have to learn the lines! And now that I'm older, I quite enjoy sitting down between takes! I never dreamed that I'd still be playing the Doctor all these years after the television series ended. I was warned that I might, but I didn't imagine that I ever would." What would Sylvester like to see happen in future Big Finish audio adventures? "Well, we have discussed the idea of my Doctor being taken over by evil, but I think that might have already been done with another Doctor. Or maybe I dreamed about it. The idea was that a battle would go on between the evil in the Doctor and the good. Hmm ... It would also be interesting to work with other companions."

> 'I never dreamed that I'd still be playing the Doctor all these years after the television series ended!'

Big Finish recordings have reunited several teams of Doctors and companions. Is it difficult to strike up such partnerships again after so long? "Oh, no. I never really stopped working with Sophie [Aldred] – we did lots of conventions together, and audios for Bill Baggs." And Bonnie Langford? "We were just like old friends who hadn't seen each other for a very long time. We slipped back into it quite easily. And she didn't scream once!" Who would Sylvester most like to accompany him in the TARDIS? Would he go for glamour or personality? "Glamour! Definitely. Ooh, I know – I'd choose Cate Blanchett! Yeah, I think she's a great actress – and very beautiful. Or I could have several companions at once – or no companion at all. I recorded a short adventure without a companion ..."

That was, of course, *Last of the Titans* – given away alongside *Storm Warning* Part One with issue 300 of **Doctor Who Magazine**. Sylvester, in fact, spent most of this morning's coffee break grumbling that the CD cover made him look "so much shorter than Paul McGann!" Overlooking that minor quibble, I ask him what advice he would give Big Finish's newest recruit. "I wouldn't give him any advice," replies Sylvester. "Paul is just doing what he wants to do. I mean, he didn't have to record those audios, did he? It was his decision. I was surprised, because I got the impression that he wouldn't want to get involved – but I'm also delighted that he's done them, especially for the fans' sake. It makes the world of *Doctor Who* a much more interesting place."

The conversation inevitably turns to a certain television movie ... "*Doctor Who* is essentially a very British thing," acknowledges Sylvester. "It needs to maintain that British quirkiness. Did the Movie manage to do that?"

Fellow cast member Mark Donovan, playing a sort of interstellar spiv, is happy to add his twopenceworth at this point. "Paul did," he says, "but the overall tone of the film didn't."

"That's a shame. I think the kiss was wrong – it was a very American thing to do. The film did quite well over here, didn't it? It did quite well in America too, except that it didn't attract a female audience. And they never repeated it – that was a shame, because it might have got a second chance. The first time it was up against a very special *Roseanne* episode. The viewers watched me for the first ten minutes, then when Paul came on ... they all switched off!"

"The problem," suggests Mark, "is that, in America, they still consider Tom Baker to be the Doctor."

"Yes, well, he did do it for seven years," counters Sylvester, "and he was the first Doctor they saw. Seven years of Tom – and now they get continuous repeats. They must like bulk. Hmm ... Colin Baker: he had bulk!" Sylvester turns to his co-star. "But not as much as you, Mark!"

Mark pretends not to hear. "Ken Campbell would have made a good Doctor," he says.

"Ken was up for it ... only I got it! The feeling was – and I tend to agree – that Ken would have made a better villain. Maybe if we'd carried on doing *Doctor Who*, I would have tried to get my mate in it. He would have been brilliant as another Master or a Rani."

I wonder what's currently on the cards for Sylvester? "I'm writing my autobiography," he reveals. "It's still in the early stages – I've got a long way to go." Has he thought of a title yet? "Well, no. I was going to call it *Who's the Real McCoy?* – but then I realised that I had recorded a taped interview called *Who's the Real McCoy?* some time ago. So, er ... I don't know. You'll have to wait and see.

"What else? I'm also happy to continue with Big Finish," confirms Sylvester, "and I recently recorded a *Doctor Who* adventure for Radio 4 ..." Ah, yes, *Death Comes To Time* – the pilot episode that was recently, um, turned down by Radio 4. "It was actually rather magnificent," raves Sylvester. "The music was fantastic – and it's got a great cast. John Sessions is in it and so is, um ... What's the name of the big fella? Stephen Fry! I've known Stephen on and off over the years and he's a wonderful man. Yeah, really nice. He was splendid in the pilot. It was just like listening to *Doctor Who*. Or it was as if *Doctor Who* had been made with a *Star Wars*-size budget ...

"The possibilities for a series are endless," he continues, "but whether or not it'll ever be taken up, I don't know. It'd be good to get it going."

So, would Sylvester have continued to play the Doctor in a full series? "Oh, yes – that's why I did the pilot." You don't think that the *Doctor Who* format will ever become exhausted, then? "Oh, no, I don't think so. It's a magic format that seems to recreate itself for old and new audiences. People are attached to it. I would be very surprised if it doesn't one day return to television. I was hoping that maybe if we did the radio series, someone at the BBC would think, 'Hey, we've got this amazing radio programme called *Doctor Who*! Perhaps we should do it on television?'"

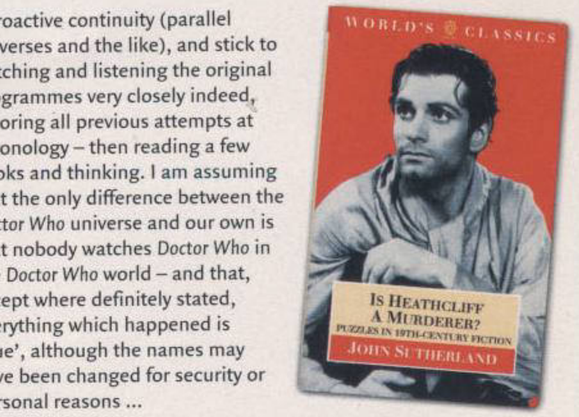
Is Benton a murderer?

PUZZLES AND MYSTERIES IN DOCTOR WHO

COULD CUDDLY SERGEANT BENTON BE A COLD KILLER? HOW DID STEVEN WHILE AWAY THOSE LONG PARISIAN NIGHTS? AND WHAT IS THE MYSTERY OF MISS WATERFIELD? TAT WOOD PONDERS TEN PREVIOUSLY UNASKED *DOCTOR WHO* ENIGMAS – AND COMES UP WITH SOME STRIKING SOLUTIONS!

On first reading *Is Heathcliff a Murderer?*, John Sutherland's series of essays taking Victorian literature at face value, I thought, "This is how Sherlockians treat the Holmes canon, but applied to other stuff." Then I thought, "This is something we fans do with *Doctor Who* – and people call us sad." To explain to those who haven't come across the Sutherland book or its sequels, the point is to answer questions which occur to the careful reader using only internal evidence from the book and research into the time in which the book was written – and, where necessary, the time in which it's set. The object is to get closer to what the author intended but – far more importantly – how the original intended audience would have understood it. So, for instance, in Charles Dickens' *A Christmas Carol*, how did Ebenezer Scrooge find a poulterers which was not only open on Christmas morning, but had a goose "twice the size of Tiny Tim" and was able to deliver it anonymously in time for Mrs Cratchit to cook it?

To apply this to 'The Children's Own Programme That Adults ...' etc, we have to remove all the usual paraphenalia of retroactive continuity (parallel universes and the like), and stick to watching and listening the original programmes very closely indeed, ignoring all previous attempts at chronology – then reading a few books and thinking. I am assuming that the only difference between the *Doctor Who* universe and our own is that nobody watches *Doctor Who* in the *Doctor Who* world – and that, except where definitely stated, everything which happened is 'true', although the names may have been changed for security or personal reasons ...



Are Steven and Dodo related?

THE MASSACRE OF ST BARTHOLOMEW'S EVE

An irate Steven Taylor is rapidly persuaded to rejoin the Doctor on hearing that Dodo's surname is 'Chaplette'. He had earlier stormed out of the TARDIS, furious that the Doctor had not acted to save Anne Chaplet from the Huguenot massacre in August 1572. Aside from the astonishing coincidence and the fact that we then get stuck with Miss 'multiple choice accent' Dodo, it raises a tiny problem. Anne was single, so surely any children of hers would bear her married surname?

One possibility might be an illegitimate boy-child to carry on the family name. Anne was a good country girl, with accent to prove it, so she not only knew where babies come from but had probably delivered calves or lambs. Moreover, she was religious – otherwise she wouldn't have been a target for a religiously-inspired mass murder. One of the oddities about *The Massacre of St Bartholomew's Eve* is that aside from cliffhanger reprises, each episode begins at dawn and ends at the curfew. We don't know what – if anything – Anne and Steven got up to at night. She knew what was what, it's a family programme and Steven rarely shows any interest in that sort of thing. He'd have needed help getting in and out of his hose for a start.

The English census for the previous year, 1571, shows 5,224 'strangers', of whom 957 were French. There were flourishing communities in Southampton, Canterbury and Sandwich, plus three in London. By 1621 there were 10,000 in 121 different trades. The 1592 Parliament had tried to stop this influx of asylum-seekers, and the Duke of Norfolk had taken action to stop them 'robbing' his tenants of work. Most of these 'strangers' were Protestant, and were counted as 'Walloons' (*ie*, from the Netherlands). Yet many of those fleeing France were using the Netherlands as a safe haven, and Customs was more interested in what immigrants were bringing with them. 'France' at this time excludes Brittany, Normandy or Picardy, all Protestant-friendly principalities, and the majority of fugitives went to one of these first until numbers, and pressure from their powerful neighbour, made further evacuation necessary.

Spot the Huguenot: Anne Chaplette

Dodo's ancestors include someone called something like 'Chaplet', so there could be a Cockney Huguenot in her male line. A refugee from France could well have taken advantage of the confusion and lack of documentation to invent a husband, left behind in France. These immigrants were mainly *petit bourgeois*, not servant girls – although a runaway shopkeeper could have taken a maid across with her. Moreover, the plot of *The Massacre* requires Anne to know things about prominent people – so, assuming she avoided being slaughtered, she was in a position to blackmail at least one Bishop. The Doctor opts to skedaddle once he finds out the date, so Anne would have to have been dimmer than she seems to stick around once he's gone. Over the next three days at least 2,000 Parisian Huguenots were butchered; in France as a whole over the month it was 10-12,000. What Catherine de Medici imagined would be a few political assassinations turned into ethnic cleansing, politicising the survivors.

So *if* Anne avoids a mob who want her dead and some highly-placed nobiles who need her silenced, *if* she gets to London and *if* she finds someone with the same surname who is not a blood relation to marry, then maybe she *is* Dodo's great-to-the-nth-power granny. And *if* she was turned on by a hunky Englishman with a quiff, *if* she overcame her scruples in order to sleep with him and then lie about her marital status on arrival in London, and *if* she survived not only the threats outlined above but perhaps a risky sea voyage whilst pregnant and the one in four chance of death in childbirth (not to mention a fifty-fifty chance it was a girl who wouldn't hand on the family name), then Dodo was descended from Steven.

After the preceding three and three-quarter episodes, the trite ending to *The Massacre* is annoying (even if you like Dodo). With the slaughter itself being depicted with horrifying contemporary illustrations, the brutal murder of a character whom we've been led to expect will become the new TARDIS crew member is far more in keeping. Anne died, simple as that.

What was Linx playing at?

THE TIME WARRIOR

Crash-landing in 12th century England, and finding spaceship repair facilities hard to come by, Sontaran Jingo Linx improvises by adapting his Osmic Beam Projector, making a limited time corridor and abducting technical support from the 20th century. Why? If the scientists are needed for their technological knowledge, why hypnotise them into becoming near-zombies? If Linx needed a pliant workforce skilled in detailed handwork, why not abscond with Victorian lacemakers, monks or contemporaneous tapestry-weavers?

It would seem that Linx needs scientists. Their task is to make weapons for Irongron. If one were to repeat the experiment and put a dozen random scientists on a desert island with orders to make guns, they wouldn't necessarily be able to do it. If Lavinia Smith was one of those placed in secure premises, then there must have been good reason to believe that a virologist would be under threat. So those scientists who *did* vanish must have been a mixed bunch. They all went from their workplaces, around the country. Linx must have sent some kind of scientist-hunting probe. How, then, could any procedure the Sontaran used to find people in 20th century Britain who might be of use fail to find the Doctor? Only the Doctor seems to have had the mental capacity to push switches whilst wearing a bauble on his head, the only technically challenging feat we see not connected to weaponry.

I would have thought that the time-probe would home in on high technology, possibly only that using atomic power or with a specific emission of microwaves

PHOTOS: BBC VIDEO [9] BBC [7] BBC RADIO COLLECTION [2]

***The Time Warrior*: the Doctor has a load of old Rubeish**

(like the TV detector vans) and grab whoever was nearest. One or two problems arise with this: it might grab the night-watchman, tea-lady or a UNIT soldier who was nearby; and why, after the Brigadier's cunning plan has come into effect, does Rubiesh get kidnapped when the Doctor is using his rhondium particle detector and the Professor is in bed? (The other possibility is that Linx knew he was in a 1970s *Doctor Who* story and programmed his probe to locate middle-aged men with bad haircuts, as these are bound to be scientists.) This aside, the question must arise – if anyone's looking in 1970s Britain for a large number of scientists, wanting them to make weapons and alter history, you've got Operation Golden Age [*Invasion of the Dinosaurs*] and Think Tank [*Robot*] to pick from, so why take *these* pyjama-ed geeks?

With his ship in dock, risking his power supply to grab scientists isn't something Linx would do on a whim. The timescale for his plan seems absurdly short – fix the ship, hang a fir-tree air freshener, then off. So maybe Linx's aim was to leave the scientists in Irongron's charge and mess up Earth's development, creating a military and technological power centuries ahead of schedule – either to further Sontaran war strategy or to cause a temporal anomaly big enough for his people, the biggest local power with any sort of time travel, to spot (a sort of acausalistic distress beacon)?

How do you set a trap for someone who doesn't know where he's going?

THE EVIL OF THE DALEKS

The Evil of the Daleks raises many intriguing problems. Leaving aside the Waterfield family's manifold oddities (of which more later), the big one is that the Doctor seems to have been the only person *not* expecting his return to southern England on 20 July 1966. This possibly explains why the Doctor's Spidey-sense starts tingling when he lands in Bedford Square in *The War Machines* – the pepperpots are only 30 miles away at the time – but how did they know he was coming?

The Daleks have a time corridor between Skaro and Victorian Kent, and another between Maxtible's wardrobe full of mirrors and an antique shop in Swinging London. They nick the TARDIS, hire incompetent thugs so the Doctor can follow a trail of flimsy clues (a clipboard with a sheet of paper the wrong colour on top, a badly-fitting boiler-suit, a book of matches pulled the wrong way) to Waterfield's nearly-new Victoriana Emporium, where they leave a booby-trap under half a photo of the Doctor in a hidden room. Perry is hired to ensure that the Doctor doesn't miss any of these.

The trap isn't for any passing Doctor – it's specifically for Jamie and "Doctor Galloway", identified by both descriptions and photos. So it isn't a matter of sitting tight until they feel a time distortion and pouncing on whichever TARSDIS lands (figuring that if it's 1960s London, chances are it's the Second Doctor). They want Jamie. The logical way to do this is find the Doctor's future and track back to when he was last away from his Ship for any length of time. If they did that they'd see him leaving Skaro during a catastrophic civil war. Either the Daleks alter the Doctor's past to capture him, in which case they bring the calamity down on themselves, or they know it's predestined and do it anyway. It must at the very least have be a possible outcome which they, with their time corridor expertise, could have foreseen and pre-empted.

It's worth bearing in mind that the only time the Second Doctor gets the TARDIS where he wants to go is at the start of *The Abominable Snowmen*, his first meeting with the Great Intelligence. The second such meeting, in *The Web of Fear*, occurs when the Intelligence sets a trap for the Doctor involving lying in wait in the space-time vortex and steering his ship to London shortly after the link between the Yeti and the Intelligence has been re-established. Now, to my way of thinking, the Doctor's monochrome meanderings look eerily like the computer graphics used in countless late 1980s popular science books and programmes about Chaos Theory – and in particular the spookily-named Strange Attractors. Basically, it's one continuous line which never touches itself but goes merrily round, alternating between going near-as-dammit to the same place and then to anywhere else it is possible to go under the preset conditions, unpredictably but as a direct consequence of where it's just been. One of the focal points for the Doctor's jaunt seems to have been London circa the Cold War (plus or minus a century and a continent) – so after a spell where this is the one place the TARDIS *never* goes, it becomes the *only* place it goes. Had Ian and Barbara simply sat in the TARDIS eating bacon-and-egg flavoured Mars bars they would have returned to near-enough their starting point again and again. Both the Daleks and the Great Intelligence seem to have twigged this, and set traps at the appropriate best-guess for the TARDIS roller-coaster's next visit hereabouts.

Who let the Doc out?

IMAGE OF THE FENDAHL

Despite his obviously being the only person with a clue as to what's going on throughout *Image of the Fendahl*, the Doctor is immediately locked in a cupboard on his arrival at Fetch Priory, so that lots more people can get into life-threatening situations. As a job-creation scheme for expendable security guards (the only kind in *Doctor Who* – except for Hinks in *The Green Death*, whose precise relationship with Professor Stevens is perhaps best not explored), this almost makes sense – but in that case why allow him out? Someone comes along a few minutes later and unlocks the door from the outside.

We hear a key turning the lock, and the door is opened a few seconds later – so the solution proposed in the novelisation by Terrance Dicks (that the lock belatedly shattered after the Doctor kicked it) doesn't work. Ruling out divine intervention, we can play Cluedo at the Priory. Thea's arguing with Adam Colby in the lab. Except it isn't as easy as that. Everything happens simultaneously and we rewind the tape a few times to show each set of characters arguing. So Thea and Adam enter the lab just after the Doctor comes out of the cupboard, exchange a few heated words and go to see Fendleman in the kitchen (with a revolver). He appears to have been there since the Doctor was locked up. Then, a few seconds after he leaves his temporary prison, the Doctor eavesdrops on Max and Ted Moss (who left Ma Tyler's just as the Doctor was locked up, but the cut is straight from Leela and Jack to the Doctor escaping) discussing him in the computer room (with a candlestick). Fendleman suspects the Doctor to be spying on him, so would not let him out (he ordered the Doctor to be locked up in the first place). Thea later goes looking for the Doctor for help. Adam? He doesn't immediately trust the Doctor, but is cautious when Fendleman states his misgivings concerning the scarf-weaing maniac. He was, however, helping Thea come to last time we saw them, and then arguing with her, so it's unlikely he left her. Max, though, tells Thea that the Doctor has escaped. Slam dunk. But why would he let out someone who might cause trouble? Well, he says that the Doctor is unimportant – and in that context it could just be a way of getting Thea to give up all hope and be sacrificed like a good girl. Or he could just have looked in for a quick gloat, found the Doctor gone and shrugged.

What about those invisible security guards? Couldn't Adam have ordered one of these to let the wandering nutter out in case he was able to help? Thea might just have been too dazed to take notice. That seems like the best bet.

Or maybe Ma Tyler has psychokinetic powers as well as 'second sight'?

What did the Master intend to do with Stangmoor Prison?

THE MIND OF EVIL

In *The Mind of Evil*, the order for UNIT to destroy the Thunderbolt missile is given the day before it was stolen. Even though the Master finds out at the time (using his trusty GPO engineer costume and tapping Mike Yates' phone for kicks), he couldn't have planned the Stangmoor Prison takeover specifically to steal the Thunderbolt. What was Plan A?

Disguised as 'Keller', he starts processing inmates a year before the story starts, but it is only about a month before that he meets Chin Lee at the ambassador's reception ("excellente"), finds that she is interested in his scheme and will be an aide at the Peace Conference. What a stroke of luck!

The alien in the Keller Machine absorbed the bad vibes from 112 Swiss felons in a year. Barnham's 'evilectomy' gives it enough power to go critical just at the stage when the Machine's psi-powers are most useful, when a rash of deaths at the talks would precipitate a war (another fluke). Why someone with a phobia about the Chinese is there at all is a minor puzzle compared to why someone with a knackered TARDIS wants to blow up the planet, dematerialisation circuit and all. Nuclear blackmail involves revealing his part in events, uniting the world's leaders against a Bond Villain from Space. Unless the Master *wants* to be caught (and he seems to need the Doctor's admiration), this is dumb.

The most evil man in the Universe has a pet which feeds on evil. Perhaps it was an insurance policy, should the Nestenes play dirty during the events of *Terror of the Autons*. Unlike Axos, the Nestene Consciousness seems to have been hired by the Master, or at least approached by him, concerning their mutual foe and his pet planet. In *Terror*, the Doctor persuades the Master to change sides remarkably easily. If the Master knows that Plan B is alive and well and dining on Switzerland's Most Wanted, this capitulation might make sense – but if it was intended as back-up against the Nestenes, why aid the Doctor? Why not wait for the manifestation to finish and then set the evil-nosher on them?

The answer must lie with the prison. Someone like the Master, with such a respect for ambition and ruthlessness, would not treat gang bosses simply as fodder for his alien, but as a resource in their own right. Perhaps the Process was simply a means to get official entry into prisons and recruit likely subordinates? This would make sense of its trial run being in the most law-abiding country in Europe. Perhaps the plan was that it would only sup on 30 or 40 hardened crims before being shipped here, and thus be docile enough to handle unaided. With a private army he could storm the Peace Conference and exert his influence on selected military leaders (whom he would then feed to the alien). When, against all the odds, Switzerland had a crime wave and the Doctor suddenly realised that there was only one Chinese girl in the whole of Britain, the Master improvised brilliantly.

How might a Sonic Screwdriver work?

FURY FROM THE DEEP ONWARDS

Using principles I discovered during A-level Physics, it might perhaps be possible to loosen screws from a distance, using sound. One of these is that if you take a solid sphere and remove from it a parabolic section (think of the Death Star), then make the sphere vibrate, the sound will propogate from the focal point of the parabola – *ie*, out of thin air. The other is that two sound frequencies which are similar but not harmonious can produce a 'beat frequency' from their interaction.

What happens is that approximate frequencies amplify and cancel out each other at a longer, lower frequency: sound waves are waves of compression, and when one is compressing and the other not the net result is nothing – but when both are compressing or both decompressing you get a bigger change, and the time between these changes is a new frequency. So what I propose is happening is that there's a 'base' sound emitted by the body of the gadget which resonates throughout the object to be unscrewed, plus a 'top' frequency made in the screwdriver's spherical attachment but propogated thereby from within the screw; these interact and shake loose the screw anti-clockwise.

I felt terribly pleased with myself until I saw *Carnival of Monsters*, in which the Sonic Screwdriver is used to ignite the marsh gas endemic in Robert Holmes scripts. Well, I reassured myself, a high enough frequency would produce heat, but to alter the range so that the 'top' note comes from a safe distance would mean that the parabola would have to be adjustable, but rigid enough for sound projection. I couldn't think of a way to do this with 1981 technology, so bang went another get-rich-quick scheme. Of course, as the gadget also comes with 'electromagnet' option, it may be possible to set the molecules of methane vibrating by picking the appropriate radio frequency (as happens to water in a microwave oven) and heat up to combustion point. If he can do that, all sorts of possibilities arise for wiping computer memories and sending wonky signals to electronic apparatus ... as we see innumerable times in late 1970s stories.

***The Mind of Evil*: the Doctor and Jo on the trail of Stangmoor's 'Mr Big'**

Why isn't Lethbridge-Stewart a household name?

THE WEB OF FEAR ONWARDS

UNIT, we can surmise from stray comments here and there over the years, is like M15 or the Mafia; everyone's heard of it, but officially it's top secret and doesn't exist anyway. *The Time Warrior* puts it in a nutshell; Sarah sneaks in to a top-secret military/scientific installation, but only in Part Three does she make the connection (actually, it's the Doctor who asks her, "Have you every heard of UNIT?" – and she gasps). Given that the top brass she's seen is Brigadier Lethbridge-Stewart, and that the troopers milling around gossiping have UNIT insignia and badges, just how good a journalist is she not to have sussed?

Lethbridge-Stewart was probably a celebrity after the Yeti 'do' [*The Web of Fear*], with the Alan Whicker-esque Harold Chorley on his case and London saved from killer cobwebs. Certainly the journos at Ashbridge Cottage Hospital [*Spearhead From Space*] have more reason to believe that there's a man from Mars around once the Brig shows up to deny it. If, as we are told, Isobel Watkins made "a bomb" flogging photos of the UNIT versus Cybermen

***Spearhead From Space*: the Brigadier 'monstered' by Fleet Street snappers**

The Invasion: could the Cybermen have really been so camera-shy?

rumble in the tunnels [*The Invasion*], there must have been someone willing to blow UNIT's cover for a good scoop. Just as you knew when a seemingly minor international skirmish was about to get nasty when the BBC sent Kate Adie in to cover it, so Lethbridge-Stewart's presence means aliens or plagues or un-natural disasters. Post-Watergate, it's almost routine for young hacks to try to make their names blowing government cover-ups (marvel at Sarah-Jane's naivete in trusting the only Cabinet Minister staying around when dinosaurs ruled Zone 2), but even then it would have been hard to keep secret an organisation whose head was seen arresting General Carrington at the end of a global satellite link-up which also included blue Michelin men in second-hand spacesuits [*The Ambassadors of Death*]. And then there's the funding: UNIT's clearly a very pricey operation, and although it's run by the UN and based in Geneva, lots of regular army types are seconded and have to be paid, to say nothing of insurance claims (reimbursing the widows of security guards, Cockney squaddies and so on). Anyone who chose to 'follow the money' would have a good idea what happened at Stangmoor Prison [*The Mind of Evil*], the Nuton power complex [*The Claws of Axos*] and so on. Curiously, in an era when politicians are wrangling over a European Rapid Reaction Force, no-one appears to have based a career on slagging off UNIT (mind you, being conquered by Cybermen must be far more of a threat to national sovereignty).

Militarily and scientifically, UNIT are people whose phone number is widely distributed. In various stories, Doctor Tyler, Captain Hart and Global Chemicals all know it. When necessary, the head of security at Heathrow can find someone to confirm the Doctor's affidavit [*Time-Flight*], and when Sir Reginald Styles sees a ghost [*Day of the Daleks*], who ya gonna call? UNIT only seem to do security when the regular army can't be trusted – big government projects and politically-sensitive meetings which aliens are trying to sabotage (although how they know in advance that aliens will involve themselves is another mystery). If UNIT are supposed to be secret, why do they have special uniforms made, why do they wear badges saying 'UNIT' when they switch to regulation drag ... and why have such obvious bases?

Where did all the junk from under Heathrow go?

THE VISITATION AND TIME-FLIGHT

There are two unusual relics buried beneath Heathrow Airport in Season 19. One of these is Speedbird Concorde 192, which we are told is buried beneath the sewage farm across the road. Even if aluminium-titanium airframes lasted 140 million years (there may be fragments of plastic but not much else to show), southern England was [a] underwater and [b] attached to Mexico.

The more disturbing proposition is the Terileptil escape pod. Adric confirms that the TARDIS lands plumb on the future site of the aerodrome. The pod and the manor house are nearby, but far enough away for Adric and Nyssa to try a short-cut with the TARDIS, so it's unlikely that the pod is right underneath a runway. According to the parish records of the Hundred of Elthorn (site of the present-day Heathrow), there was a hamlet called Dawley which was enclosed (*ie*, the land was bought and the village became part of someone's estate) around 1550. The most likely site of the manor house (demolished 1772) is at the junction of Dawley Road and North Hyde Road. Twenty years later the Grand Junction Canal was dug and in the 1830s the Great Western Railway main line was laid over the land. Neither set of navvies reported any cosmic ice-cream parlours embedded in the ground.

It might have been broken up for souvenirs – this is just before the great age of the Cabinet of Curiosities, after all. Richard Mace might have flogged vintaric crystals to the fledgling Royal Society, or used the energy cells in a production of *Doctor Faustus*. This, however, assumes that he can find a way to break up whatever was used to make this pod (the Terileptils and exotic metallurgy go together like Ace and doomed beefcake). Someone once suggested that after London is razed in the Great Fire, Sir Christopher Wren and his ilk would study the famed 'Dawley Marvel', the arrival of which had been marked by shooting stars and visions of the Grim Reaper. The inquiring architect would gain much from close observation of a self-illuminating ceiling, self-closing sliding doors and a vaulted pink roof. Had he done so, St Paul's would have resembled a Restoration shopping mall – so we can reluctantly conclude that word of this ship never reached London.

Time-Flight: Tegan, the Doctor and Nyssa ... diving in Mexico. Apparently

If the prisoners overpowered the warders, why would the pod only self-destruct after Part Four? With the rest of the equipment working so well and proving so useful with regard to Total World Domination, mechanical failure can pretty much be ruled out. Earth's enough of a backwater for a Malus probe to have been sent 20 years earlier and forgotten [*The Awakening*], so the prison ship wasn't deliberately sent to this area. It is, therefore, possible that the penal authorities came to investigate and, on finding no survivors, removed the pod in case it fell into the wrong hands.

On the other hand, writer Eric Saward probably just forgot about it, like he forgot that there were two characters called Ralph in the same story.

What is Victoria's secret?

THE EVIL OF THE DALEKS

The Evil of the Daleks provides so much scope for the enquiring mind. 'How do you set a trap for someone who doesn't know where he's going?' we dealt with earlier – but what exactly were Maxtible and Waterfield trying to do with all those mirrors? How is static electricity connected to time travel, or making gold? And why is Mrs Waterfield's portrait hanging in Maxtible's drawing-room?

One question can be answered fairly readily. The mad scientist's beautiful daughter, Victoria Waterfield, seems to have been trained by her father and kept out of everyday society, so what would have become of her had the Daleks not intervened?

The usual fate for mildly educated young ladies in 1866 would either be to become a governess or to marry well. Neither of these is, at first sight, ideal for the Victoria we see, whose daring clothing and tendency towards self-pity remove her from the run of mid-Victorian gentlewomen (this was an era when legs were called 'limbs', and to dress as immodestly as Miss Waterfield does in *The Abominable Snowmen*, in the garb of a lady cyclist from 30 years later, would have been like streaking) – but either course would have meant that she would not have starved had her father died and left her unprovided for.

Yet aside from his thriving chronoplastic antique business, Mr Waterfield is possibly better off than he admits. Maxtible hints that Waterfield is more adept than he is at "certain technical matters", and anyone who can make a knock-out gas as effective as the ones used on the Doctor and Jamie could ask his own price from the British Army. The 1860s saw the continuation of the onward march of electricity, from telegraphy to copper-plating the mortal remains of your loved ones (yes, really); if it was electrical, it would sell. Quite aside from accidentally discovering time travel, therefore, the combination of a chemist and an engineer in the same household (it is strongly suggested that they all lived together before the Daleks popped up – unless the pepperpots went trudging across the Kent countryside to abduct Victoria and bring her back to the East wing of Maxtible Manor) almost guarantees wealth. It's been suggested that Maxtible's sister married Waterfield, hence the portrait, but Victoria would call him 'uncle' – and every time someone asked who the lady in the picture is, they would have been told 'the master's sister, Mr Waterfield's late wife' or somesuch.

What we know of Victoria's childhood is sketchy. She seems to have been raised with few inhibitions, that much is certain. She cannot cook, but she can make a stink-bomb. She knows a little geography, has been to London and can make up microscope slides. She is old enough to have been allowed coffee (a big step in her time), but has not become accustomed to having her hair pinned up as an adult would. She appears to have been an only child (a rare occurrence, even if she had had siblings who all died young but her) and her father never remarried, despite his wealth. For Waterfield to have become even a competent engineer would have required ample leisure time and/or a wealthy and indulgent wife, and to raise a young daughter single-handed would have eaten into this time – so he or his late wife were of independent means, and unconcerned about Victoria's prospects. It seems not to have occurred to him that she would attract suitors (any father who needs aliens in tin cans to point out that his girl is now old enough and pretty enough to act as bait for a randy Scots git like Jamie must be either stupid ... or a mad scientist). So can't he afford a house and servants? Maxtible doesn't treat Waterfield as an employee, so it must be voluntary.

An interesting side-light on this is the idea that this was originally a Dalek-free four-parter. It has been suggested, most cogently by Stephen James Walker in an issue of the fanzine *The Frame*, that the original storyline was a Lewis Carroll/Edgar Allen Poe pastiche in which the mirrors and time travel were somehow the clue as to why Victoria so closely resembles her late mother. Victoria appears to have died in this account, as Sam Briggs [from *The Faceless Ones*] was still meant to be the new companion. This may also account for why Ruth Maxtible lands up with so little to do in the broadcast version (I don't know if she was to have been Victoria's daughter, or something). Maxtible claims to have been long obsessed with the idea of time travel. Nobody, as far as I have been able to tell, ever thought of this as a possibility before 1843; Maxtible would have been very *avant-garde* indeed to have thought of this in any depth.

What is Victoria supposed to do with her life? Waterfield may have intended her to keep his house for him, in lieu of his late wife – but were he to marry, she would be stranded. I conclude that he intended that she should become his laboratory assistant – or, more contentiously, he wanted to make a scientist of her. This is not unknown, and if we take one step further into supposition it becomes very plausible. What if, in common with many scientists and natural philosophers, Waterfield was a non-conformist? By this I mean a Baptist or Methodist ... or, like Faraday, a Sandemannian (a sect who believed in malign spirits affecting the minds of the unclean)? Although it's not really admissible, the novelisation of *The Tomb of the Cybermen* – by Victoria's creator, Gerry Davis – has her reminiscing about Faraday's visits to her home, and the odd observation that all she remembers is that he didn't like carrots). Such people were in many regards sceptical about many of the fashionable beliefs and orthodoxies, and encouraged their children to do likewise. This is not only strongly suggestive of Victoria's upbringing, but also of how Waterfield met Maxtible ...

In the mid-1860s the biggest thing happening was spiritualism – so much so that non-believers would recruit scientists to debunk, confirm or at least investigate the most successful table-tappers. Faraday was energetic in the field, wanting to believe but keen to eliminate fakes. What if, and I'll put it no stronger than this, Maxtible began as a medium, and Waterfield as a researcher keen to contact his late wife? This would explain the portrait in Maxtible's parlour, used as the focal point for seances. Just as the scientists of the time would use photography and electrostatic detection devices to test the balance of forces, so a room full of charged mirrors would be exactly the sort of thing used to contact the spirit world.

And who would almost always be used to channel such spirits? A teenage girl. Generally a rather simple lass, but increasingly by this stage articulate, given a licence to speak out of turn and be the centre of attention. So who better to research the matter than an *ingenue* trained in the rudiments of science?

Is Benton a murderer?

THE AMBASSADORS OF DEATH

Forget *Bravo Two Zero* – after saving the world 15 times, running a prison for a day and travelling to an anti-matter universe, Sergeant Benton gives it up to flog used cars. Less heroically he himself was – apparently – a conspirator in a world-threatening game of deception, cold-bloodedly assassinating a whistle-blowing scientist.

In Episode 5 of *The Ambassadors of Death*, Professor Lennox has finally summoned up the nerve to escape from the garden shed in which the alien visitors have been secreted, and run to UNIT's bunker. He refuses to talk to anyone but the Brigadier; Benton puts him in the cell they use for interrogating General Carrington's deputy, and locks the door. What happens next is interesting. Someone in UNIT uniform delivers a dinner-tray and says, "I've brought your cup of tea," in what could be the voice of either John Levene [Benton] or John Abineri [Carrington]. The door is then locked – and as Lennox lifts the lid, he sees what we by now recognise as a radioactive isotope. He screams and presses the panic button, but we see the same hand, gloved, cutting the cable. Short of eating it, or being beaten severely about the head with it, nothing like this could kill him immediately unless he had a weak heart – and who would know? How did a highly radioactive substance get past the security checks which even the Brigadier has to face? It's not like there aren't any geiger counters around (Liz Shaw can grab one from a bench at a moment's notice). Therefore, although Terrance Dicks alters things for the novelisation and has an anonymous Private deliver the fatal dish, it has to be someone highly placed in security terms.

It's either Carrington – whom everyone else on the complex would have recognised, and wondered what he was doing there in the wrong uniform with non-regulation gloves delivering lunch to civilians in the cells – or it's loveable Sergeant Benton. As is mentioned when the Brig is fired upon, there are hardly any other UNIT personnel in place, and they're all loyal. With Lennox having kittens, presumably only someone to whom he's previously spoken would be able to walk into his cell without a volley of paranoid questions (if Liz recognises Carrington, then so would a once-well-connected Lennox), and only Benton would have the key. Once again, if Carrington asked for this key, someone would have noted this. UNIT would have been on alert, as Reegan has just attempted another over-elaborate murder.

Had Benton never appeared again there would be no problem with his being a conspirator; had it happened later, it could have been a big development – like Mike Yates defecting to Operation Golden Age [*Invasion of the Dinosaurs*]. It seems that this is one of the details which went astray in endless rewrites. More worrying is Benton surviving being shot at point-blank range in *The Mind of Evil* ... and being quite obviously dead after *The Android Invasion*.

Mollie, Victoria and Ruth in *The Evil of the Daleks*: tiffin, alchemy ... and raising the dead?

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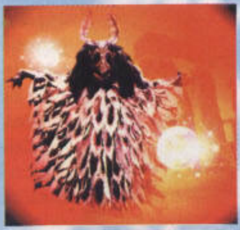

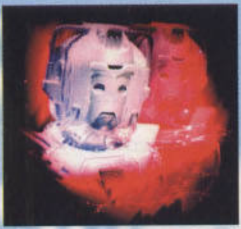

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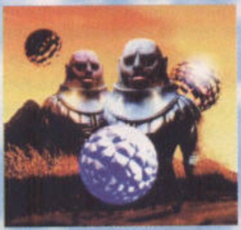

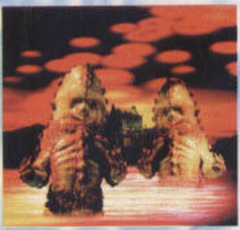

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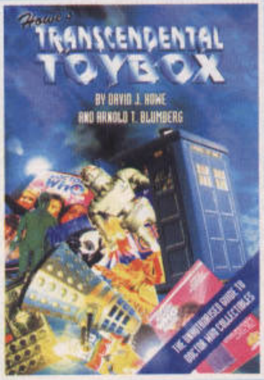
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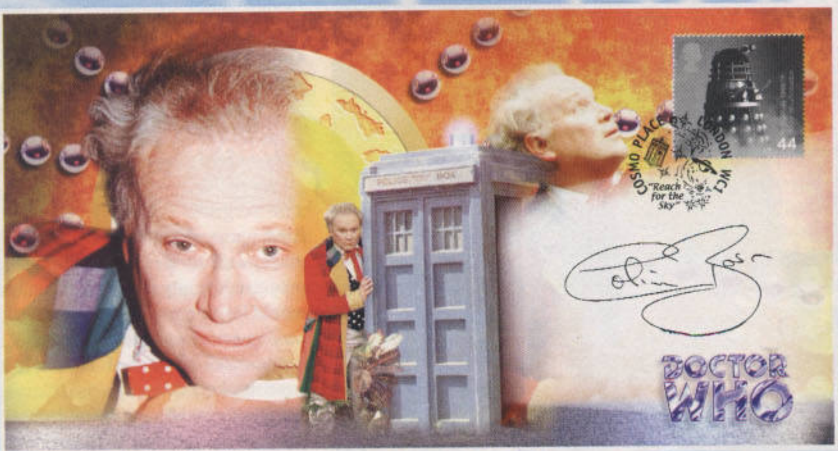
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Hancock's five-and-a-half hours

STONE ME! IN THE SEVENTIES, YOUNG **PRENTIS HANCOCK** CLOCKED UP NO LESS THAN FOUR DIFFERENT ROLES IN 14 EPISODES OF *DOCTOR WHO*. **LISA GLEDHILL** MEETS A *SPACE: 1999* HEART-THROB ...

PHOTOGRAPHS: BBC [2] BBC VIDEO [1] PRENTIS HANCOCK [1] LISA GLEDHILL [1]

Prentis Hancock landed his first role in *Doctor Who* with surprising ease. He phoned up the BBC and told them he wanted to work for them!

"At the time I knocked on doors here, there and everywhere," the actor recalls. "I got hold of Peter Grimwade – he was a PA who later became a scriptwriter and a director. After that came the part as a reporter in *Spearhead From Space*. I was only in one scene. Derek Martinus was the director, but something happened – there was a studio strike or something, and it was all done on film.

"I ended up in 14 episodes of *Doctor Who* when I was only supposed to have done one! I subsequently learned there was a family connection between my agent, Terry Carney, and William Hartnell's daughter – so that, perhaps, explains it!"

His part in *Spearhead From Space* may have been brief, but Prentis must have made an impression. Three years later he was invited back, to take on the more substantial role of Vaber, a Thal freedom fighter in *Planet of the Daleks*. Despite their restricted mobility, he remembers that the Doctor's most popular enemies definitely had stage presence.

"The Daleks are just the most amazing piece of invention and they are scary – even though they've got a sink plunger and a kind of bottle washer on the front. Their voices were done by an actor sitting behind a stage-flat with a microphone, but when you see them it's quite an interesting effect.

"They were scary, but not too scary – that's why they were so popular with children. Children have the wonderful ability to love to be frightened – you can't tell them the Daleks won't get them, because they know they will. One of my abiding joys was seeing the son of a friend watching a *Doctor Who* episode from behind the dining-room door. The Dalek operators were very good too. I think we left one of them, Cy Town, inside his Dalek when we went for lunch!"

Working with the bulky Daleks did place some restrictions on the actors, as Prentis explains: "In the BBC rehearsal rooms at East Acton they just used the bottom halves. I have an image of Cy sitting in one with a script. All the scenes have to be blocked out – it's very important to know their size and know exactly what they can and can't do.

"What I always loved in rehearsals were the prop man's 'prop props'. If you're doing a show the props, like a telephone or whatever, needn't be the real thing. But in rehearsals there are other props which stand in for these – so you have a cardboard cut-out telephone, or a gun would be a cut-out piece of wood. We had more fun with those than anything else!"

The venom-spitting plants of Spiridon's rubber jungle were also a source of hilarity – for the actors, at least: "They squirted this stuff along a plastic tube. It was really sticky, and you didn't know quite what was in there. Wardrobe hated it – they couldn't get it off!"

By the time Prentis made his next appearance in the series, Jon Pertwee had been replaced by Tom Baker – although Prentis had no trouble adapting to the new leading man. "There was a different atmosphere generated on set by Jon than generated by Tom. They had different approaches, but they were both lovely people. I was working with Jon's son, Sean, on *Bodyguards* when Jon died. Jon had more of a background in comedy. He was great at lighting up a set. He did a sort of *haka* [a thigh-slapping Maori war dance] with Katy Manning before we started recording – that caught everybody by surprise! But when you're working in the studio for two days and doing two episodes back-to-back, you have to have someone with Jon or Tom's energy to keep the excitement going ..."

Prentis soon found himself on friendly terms with Doctor number four: "Tom and I got on like a house on fire. All that Lord Lucan stuff was going on at the time, and I usually had a moustache. When Tom saw me, he came up to me and said: 'You're Lord Lucan, and I claim my £5,000.' That joke's continued – and now, if I see him on the Tube or elsewhere, he says [Prentis at this point doing a very good Tom Baker impression]: 'Ah, Lord Lucan, I presume!'

Backstage on *The Ribos Operation*: Shrieve Oliver Maguire, make-up artist Christine Walmesley-Cotham, Mary Tamm, John Leeson and Prentis as the Captain

Planet of Evil: the Doctor appeals to merciless Morestrans Salamar (Hancock, left) and Vishinsky

Planet of the Daleks: Hancock (left) as Thal trooper Vaber

"Playing Salamar [in *Planet of Evil*] was particularly nice. I reckoned that I was only the Captain because Daddy owned the spaceship or something. My character was severely out of his depth and everybody knew it – I was constantly on the edge of going out of a disposal chute. We built a lot on that in rehearsals. Given a good company and a director who's open to that kind of thing, a lot can spark from quite a bland script.

"David Maloney [director of *Planet of Evil*] and I did a lot together at one time – I did *Last of the Mohicans* in the Highlands of Scotland with him. David was very on top of things – he always came down from the box and worked on the studio floor with the actors.

"At that time I did quite a bit of channel-hopping. I did two seasons of *Spy Trap*, then they said, 'We want you again, but there's no more money and no more lines.' That was when I got the offer to be second-in-command on *Space: 1999*, which had American stars, Hollywood-style presentation and was filmed at Pinewood. For a time I was on both sides at once – I was Salamar in *Doctor Who* and Paul Morrow in *Space: 1999* on the other side!"

Space: 1999 was a good career move. "I've just come back from a convention recently. I hadn't done one for a while, but suddenly it was the anniversary of the date the show was set – September 13 1999. They held a four-day convention in Los Angeles and around 500 people turned up. Some of them paid about $1,000 to come from the UK and all over the world.

> 'Given a good company and a director who's open to it, a lot can spark from quite a bland script'

"*Doctor Who*'s production values weren't quite as high as *Space: 1999*'s, but that was OK because it was *Doctor Who*. When I did my first ones with Jon Pertwee they were still doing a full day's rehearsal in studio, then recording it at night, when everyone was tired, and there was an extra half-hour allowed at the end for the special effects! I think it was the same on *Planet of Evil* as well, but not long after that they moved over to rehearse-record."

Even though he's appeared in a great deal of it, Prentis is no great fan of science fiction: "I think it makes demands on you as an actor which you don't expect. You have to be more precise than you've ever realised to make it work. For example, very often your characterisation is helped by the costume – but if you look at us on *Space: 1999*, in close-up it appears we're all wearing T-shirts. On *Doctor Who* it was jump suits. Also, the sticky technical dialogue is often not very exciting – what interests me is the stories."

Costume design was not a problem on the fourth of Prentis' *Doctor Who* stories, *The Ribos Operation* – in which he played the Shrieves' Captain.

"They were wonderful!" the actor enthuses. "The director, George Spenton-Foster, wanted a Mongolian look, and we were meant to be a sort of medieval society. I enjoyed working on that one with Iain Cuthbertson and with Paul Seed – it was about the last thing Paul did before becoming a director.

"I used to like working for George Spenton-Foster – he was very enthusiastic, and a very good director. He phoned me up to take the part on *Ribos*, and said: 'I've got this impossible part. No-one can play it – it's totally thankless. You'll do it, won't you?' Once you knew George, you knew him for life!"

Although he last appeared in *Doctor Who* in 1978, Prentis has retained an interest in the programme: "I do still get fan letters – just recently I got one with four pictures in it from each of the stories I'd done, and a note saying: 'Please sign these,' I'd never seen the one from *Spearhead* before – I couldn't even remember what I was wearing!

"When I got back from my first *Space: 1999* convention in 1979, the girl who ran my fan club mentioned that there was a lot of interest in *Doctor Who* in America. The next time I went, I wore a *Doctor Who* badge and a lot of people wanted to know more, so when I got back I wrote to the new producer, John Nathan-Turner, saying: 'I've just been over for this other show and I think there's a potential audience in America.' He wrote back very enthusiastically, saying, 'I've copied your letter to the head of every department!' – and the rest is history!

"I did approach John Nathan-Turner about ten years ago, and suggested myself for the part if they were looking for a new Doctor. It was half tongue-in-cheek, though – I see myself more as a character actor than a leading man. I'd certainly go for it today.

"The business has changed a lot now. A while ago I was listening to [original producer] Verity Lambert talking about *Doctor Who*. She said that in those days, the BBC had the ability to nurse programmes through, to try them out and make changes as they were transmitting. She said the same thing about *Minder* – had she not been able to do a second series, it would not have been the programme it became. To get something off the ground now you've got to be sure of making a killing on the pilot. There's no time for things to develop."

In recent years, Prentis has continued to make regular TV appearances in series like *The Bill* and the new version of *The Professionals*, which aired on Sky One. He's also returning to his lifelong passion for music, by setting up a show based around the work of 1960s singer/songwriter Tim Rose – composer of the Jimi Hendrix hit *Hey Joe*. "I seem, whether I like it or not, to be moving sideways into writing and production. I've just bought the rights to a play called *Lavender Song*, to turn it into a film entitled *Last Post*. It's about the psychological problems suffered by three young men after the First World War. They live in an isolated cottage looked after by a couple of Army batmen. We're aware there's something wrong with them, but we don't know what – and then it all goes wrong …

"I always thought I might turn to directing. I'm an actor at heart, but this may be the way to go now. The structure of the business has changed so much. I don't think if I went knocking on the door of *EastEnders* they'd give me a job. Might not even get through the front door these days!"

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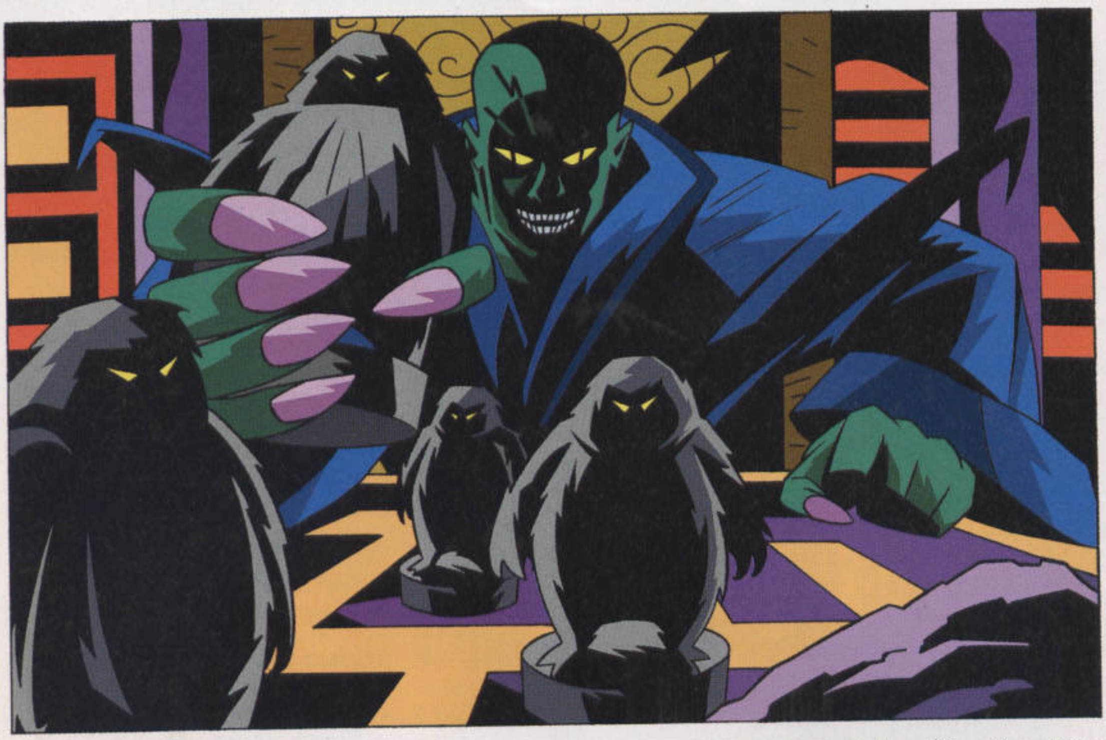


EPISODES 161 TO 168

Cliché counters

Deaths on screen so far
00209

One or more regulars rendered unconscious
00046

One or more regulars incarcerated
00071

Compiled by Gary Gillatt
Illustrations by Adrian Salmon

The breakthrough only came after months of careful research and risky experimentation. Using a system of curved mirrors and the static electricity generated by shuffling over cheap carpet in Hush Puppies, Peter, Richard and Clayton have finally distilled the Jac Factor. This will be spread through the entire history of *Doctor Who* appreciation, until every fan is equally able to deconstruct a Terry Nation plot, whip up a Tofu lasagne and slip easily into a PVC catsuit. The world will be a better place, you'll agree. Especially if you have shares in the pasta or talcum powder industries.

The Emperor Dalek's plan is no less ker-razy, of course. We've reached the seventh and final episode of *The Evil of the Daleks*: having identified the 'Human Factor' for the Daleks, and turned three tinny test subjects into witless children, the Doctor has been summoned to Skaro. A side-effect has been the bottling of the undiluted 'Dalek Factor' – a quintessence of evil that the Emperor has ordered the Doctor to scatter through the history of Earth, turning everyone who ever lived into a selfish, unfeeling xenophobe. Sales of the *Daily Telegraph* will skyrocket.

Among all these enemies, there is, at least, one new friend – the highly-strung Victoria, a young girl from 1881 whose father, Edward Waterfield, has been duped by the Daleks' patsy, Theodore Maxtible. "It's a shame we're not privy to the Doctor and Victoria's first meeting," muses Peter. "Is this the only time the Doctor meets a new companion 'off screen'?" We don't know she's a companion yet, of course. But *then* ... "Oh dear!" laughs Richard cruelly. "As soon as old Waterfield tells Jamie to look after Victoria, you know he's a goner!"

When Maxtible is zapped with the "Dalek Factor', he begins to bark out orders in the familiar monotone – all seek this, locate that and exterminate-the-other. The same thing seems to happen to the Doctor. "After his behaviour in the rest of this story," begins Clay, "it's very easy to believe the Doctor is being controlled by the Daleks now. But how lovely that Jamie still has just enough belief left in him to see that it's all an act!"

But insurrectionists are running amok on Skaro. The Doctor is making more 'human' Daleks, and they're challenging the established order: "I *love* the questioning Daleks," chuckles Jac. "'Whyyyy?' But it makes me feel sorry for the poor good Daleks that get exterminated. The Doctor's made them all sweet and questioning and, well, human, but is perfectly happy to see them all wiped out."

When a major scrap breaks out between the touchy-feely Daleks and their merely touchy brethren, the Emperor isn't best pleased. "Listen to that," tuts Richard, waving a dismissive hand towards the stereo. "The Emperor seems to have turned into some kind of clucking mother hen with its squawks of, 'Do not fight in here! Do not fight in here!' People like it, but it really makes the Daleks seem silly and impotent, I think."

"No no no!" huffs Clay. "It's just magnificent! Talk about epic! It's a top-notch end to a pretty much top-notch season – one that's *completely* changed the series. The spectre of Hartnell has well and truly vanished – eh, Jac?" "You missed Billy too," chides Jac, slapping his leg. "But it's a fabulous story – one that could only work with Troughton's complexity, and the way his Doctor always does the unexpected."

"Sorry," says Richard firmly. "It's done nothing for me."

As the Doctor looks down on a burning Dalek city, he suggests that we're witness to "the final end" of the Daleks. After a few minutes of Jac, Peter and Clay berating Richard for his lack of taste, it's only a shout of "Do not fight in here!" and the start of *The Tomb of the Cybermen* that calms the Team. It's a happy return to video, thanks to the rediscovery of these episodes underneath a Mormon ice-rink in Hong Kong, or something, a decade ago.

"Look at that!" laughs Jac. "Victoria has been kidnapped by Outer Space Robot People and transported to another planet, but laughs when she's told the TARDIS is a space/time ship. She obviously has Selective Credulity Syndrome." But the boys have more blokey concerns, to which Peter gives voice. "Mmmm! That TARDIS control room hasn't looked so good since *Inside the Spaceship*. It's on film! It's so vast you can hear echoes!"

The ship has fetched up on the planet Telos (pronounced 'tea-los' – fact!), where one Professor Parry is planning to open the titular last resting place of the Cybermen. He's got to find it first.

"The location filming is superb!" enthuses Richard. "The wonderful tracking shot of Toberman's feet to the cliff to see the expedition far below, and the long shot of them all clambering up the sand dunes to the tomb entrance – beautiful!" "It looks amazing," agrees Clay. "These quarry scenes could easily have come from a feature film." Toberman is the mute black servant of the cocksure Kaftan, a friend of the creepy Kleig. All are in Parry's party, and obviously up to no good.

As we enter the tomb's lobby, Jac laughs. "The vanity of these supposedly emotionless Cybermen! Pictures of themselves everywhere!" Even a scheme for global domination needs corporate branding. Jac works for the BBC – she should know *that*.

Peter has other concerns. "What's the Doctor's motivation?" he wonders. "He says he wants to keep the tombs sealed, but he's surreptitiously doing all he can to open them!"

Episode Two sees the collective enthusiasm almost bubbling over. "This is everything *The Moonbase* should have been," says Clay. "The sets are utterly beautiful, too. You know someone really *cared* about this story."

After the rocket is sabotaged by persons unknown (except it's obviously Toberman, on Kaftan's instruction), the group decide to investigate the underground tomb proper. Things get deadly when it turns out that at least one of the team is as mad as a

The Time Team are
Peter
Richard
Jac
Clayton

IN ORDER. FROM THE START.

mooncalf. "Kleig is such a good, over-the-top villain in the best James Bond style," says Richard. "So superior to everyone else, so self-assured that his big plan can't possibly go wrong. It makes the Doctor's put-downs of him all the more enjoyable."

Kleig's big plan is to wake up the napping Cybermen in order to subjugate them to his will. As the frost thaws, the Mondas maulers twitch to life. "It's been said an awful lot," ruminates Clay, "but even watching it now, in the year 2001, this awakening is one of the most eerily beautiful scenes in *Doctor Who* so far."

The others are less awestruck. "As a demonstration of the Cybermen's power," says Peter, drolly, "the ability to slowly pierce clingfilm is less than impressive." "The Cybermen were frozen sitting down!" laughs Jac. "That's just ... funny!"

In the droning Cyber-tone, the Cyber-controller closes the instalment with his memorable and terrifying threat: "Nnnnnyoooowilbeeelykussss." Run that by us again?

He does in Episode 3, threatening them all with Cyber-conversion. Upstairs, Victoria has seen off both a pistol-waving Kaftan and a Cybermat – a kind of small, robotic moccasin with the look of Marty Feldman about it. "I wasn't expecting to like Victoria particularly," says Jac. "I'd thought she'd be a pathetic girly, but to my huge surprise she's rather fab! She shoots nasty things, doesn't panic at trouble and sensibly goes off to fetch help."

Coming to her aid are some blue-collar types from the rocket. After all the Doctor's faffing with logic circuits to open the tomb, a mechanic just bypasses all that and helps rescue the Doctor and crew. "And look!" shouts Jac. "Victoria even attacks the Cyberman's arm to free the Doctor. She's almost Vicki-like in her resourcefulness." Praise indeed! But there's no time to dwell on past glories – Clay is too busy being appalled. "Why? *Why*?" he bellows. "*Why* lock Kaftan and Kleig in the weapons room, for heaven's sake? And just who told them to overact to such an absurd degree? I rather liked Kleig up to now, but he's giving Professor Zaroff a run for his money at the moment!"

'There's no explanation of what Cybermats are – or why they double in size between episodes!'

Episode 3's 'quiet moment' is loved by all. As the Doctor tells Victoria about how he values the memory of his family – helping the girl deal with her grief. Peter is moist-eyed: "That's beautiful," he murmurs. "The Doctor hasn't seemed so 'human' since he said goodbye to Susan."

Trapped underground, the Cybermen dispatch a litter of Cybermats to quell the humans upstairs. Richard is puzzled. "There's no actual explanation as to what the Cybermats *are*," he says, "or what they're for, what threat they pose – or why they've suddenly doubled in size since the first two episodes!"

By Episode 4, Kleig and Kaftan are armed and dangerous. All inscrutable and East European, Kleig pontificates on how his New World Order will crush freedom and individual thought. No ethnic stereotyping here, no siree. Don't trip over the black slave, will you? Kleig summons the Cyber-controller to the lobby, but the Doctor has a plan ... "Hmm," says Richard, clicking his tongue. "I can understand the logic of trying to trap the Controller behind the heavy door of the revitaliser, but why does the Doctor switch on the equipment to power him up? That'll only help him escape again ... See?"

Clay vents his frustration. "The Cybermen are certainly very menacing and powerful in this story, but they really don't do a bloomin' thing, do they? 'Emerge from tombs. Go back in again. Emerge again. Make stupid buzzing noise. Go back in again.'"

Despite Toberman having been partially 'Cyberised', the Doctor appeals to his remaining humanity and he knocks several shades of sherbet out our of the Controller. In the tomb, Kleig re-awakens the army, but the first one up throttles him. The tombs are frozen again. The Doctor arranges to seal off this deadly place. Big of him, seeing as he opened it in the first place.

"Ooh, the Doctor's gone a bit nasty again," says Richard. "Electrifying the tomb doors so that anyone opening them will receive a fatal shock? That's not very nice, is it? What if someone's just passing and leans against them for a rest?"

In top horror movie stylee, the Controller returns from the grave; Toberman forces the doors shut on him, completing the circuit of the Doctor's trap. "It's a powerful ending," approves Richard. "A thoughtful, sour victory."

There's no time for reflection as we power on to Episode One of *The Abominable Snowmen*, through the miraculous media of audio cassette and one-inch telesnaps. We're in the Himalayas, and the Doctor is keen to return a *ghanta* – a small holy bell – to the nearby Detsen monastery. He leaves Jamie and Victoria in the Ship. But ... "Victoria wants to explore. Hurrah!" shouts Jac.

Also at the monastery is Professor Travers, an English explorer on a quest to find the fabled Yeti. Evidence suggests that just such a beast clobbered his now-late friend the night before, but Travers favours another suspect ... "The Doctor's been arrested for a murder he didn't commit," says Peter. "Have we had that before? Is this the birth of a cliché?"

"Right," says Clay. "Good things about this episode: the lovely rapport between the regulars and the gag about the Doctor's coat looking like a monster. Bad things about this episode: there's only enough story for five minutes, yet it's stretched to 25."

Most of the second episode, on video this time, plays to silence from the group. "The Yeti are terribly cute, aren't they?" chuckles Peter, shocking his friends from an impending nap. "If it wasn't for the fact they'd killed Travers' pal, you'd want to cuddle them rather than avoid them." One aspect of this tale that does snare the group's interest is the schizophrenic chat of Padmasambhava, the hidden 'chief' of the monastery, who seems to know the Doctor from centuries ago, and who orders warrior monk Khrisong to release the travellers. "That's a bit more scary," says Clay. "There's something very disquieting about that Paddy M. At least he's not as dull as the other monks."

"Paddy's voice reminds me of something ..." adds a distracted Jac. "That's it! The Animus! For Yeti, read Zarbi, and for monks, read Menoptra. Kind of."

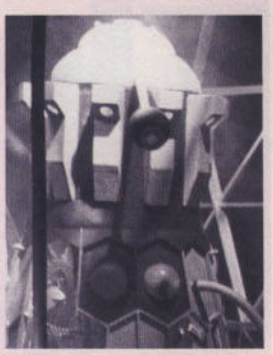
The Doctor finds the Yeti to be fun-fur covered robots, and the gripping finale has two of their control spheres meeting for a bleepy gabble in a corridor. "In a story free of incidental music,at least the spheres provide bit of musical relief," sighs Peter.

Episode Three maintains the same snoozy pace, with little to engage interest. "This is still desperately slow," says Clay, "but at least Khrisong is becoming more of a sympathetic character, and Paddy controlling the Yeti on his chessboard is a novel idea."

But everyone has the same complaint: too much talk, not enough Yeti. "After two fun stories, this one seems very dull in comparison," says Jac. "The Yeti just don't seem like a threat. You can't imagine *The Tomb of the Yeti*, can you?"

"How about *The Evil of the Yeti*?" suggests Peter. "The Doctor finds the 'Yeti Factor' and is forced to make humans everywhere snuggle each other to death ..."

AND YOU SAID ...



THE EVIL OF THE DALEKS

"Like Kennedy before him, Maxtible is overtaken by his greed – it's almost '*The Seven Deadly Sins of the Daleks: Avarice*', isn't it? Mind you, both the Doctor and the Emperor are over-proud, Jamie has lots of wrath (and fancies Victoria), Perry was envious and Terrall accused the Doctor of gluttony ... You'd think in the seven episodes they'd have found time for Sloth. Or could they not be bothered?"
ALEX WILCOCK, LONDON

"Possibly the loudest 20-odd minutes of television in history. Imagine what watching *that* on a TV with a dodgy audio speaker, in the dark, did to a five year-old ..."
KEITH TOPPING, TYNESIDE

THE TOMB OF THE CYBERMEN

"The Kirby-wired Toberman is a moment that you can't defend. 'The strings, the strings, you can see the strings,' we all scream. If only they *were* strings, instead of these painfully obvious ropes!"
STEVE CHAPMAN, SURREY

"Strangely, the most horrific aspect of the plot – changing the humans into Cybermen – is glossed over too quickly. Toberman has his arm replaced, but we hardly catch a glimpse of the metal beneath his cape"
ROB SHEARMAN, LONDON

THE ABOMINABLE SNOWMEN

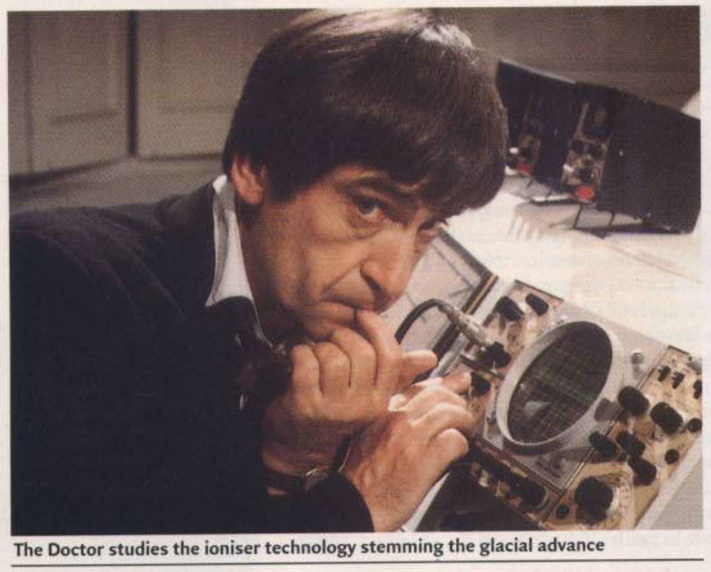
"If ever a story showed the need for incidental music, be it good or bad, it's this one!"
STEVE MANFRED, USA

"It's very odd to have playwright Harold Pinter playing a bit-part as a rather thick guard in Episode Three!"
ROB SHEARMAN, LONDON

In **DWM** 305, the Team will be digesting *The Ice Warriors Six*, all of *The Enemy of the World* and the first part of *The Web of Fear*. If there's anything you want to add, mark your comments 'Time Team' and send them to us via the addresses on page 48 (no later than 2 May, please!)

The Ice Warriors

MARSSS ATTACKSSS! VICTORIA ISSS SSSTALKED BY HISSSING HORRORSSS THROUGH THE ICE CAVESSS OF A FROZEN FUTURE ENGLAND ... AND ANDREW PIXLEY DEFROSSSTSSS THE SSSAGA OF THE SSSECOND DOCTOR SSSTORY LOSSST FOR OVER 20 YEARSSS!


The Doctor studies the ioniser technology stemming the glacial advance

PHOTOGRAPHS: BBC VIDEO [13]

ONE 1

At Brittanicus Base, a Georgian house which is now the European centre of a worldwide glacier containment programme, Phase One Base Evacuation is announced; the Base's ioniser is running out of control. In a technically advanced control room, Leader Clent urges Miss Garrett to hold the ioniser steady; she protests that they need the skills of Scientist Penley, but Clent reminds her sternly that Penley is no longer a member of staff. Clent contacts Scientist Arden, who is working at the nearby ice face with Walters and Davis. Arden's party find a huge figure frozen in the ice, which Arden thinks may be a member of an undiscovered primitive civilisation.

The TARDIS materialises on its side outside the Base's protective dome; the Doctor, Jamie and Victoria glimpse two ragged scavengers emerging from the airlock. The travellers enter the control room, where the ioniser is near disintegration. The Doctor makes a rapid analysis, offering a solution which Clent subsequently confirms by computer. Clent feels weak after a long spell of duty, and goes to the medicontrol centre with the new arrivals.

The two scavengers, Elric Penley and Storr, watch Arden extract his find from the glacier. An avalanche kills Davis; Penley tends to the injured Storr. At the Base, Clent tests the Doctor's skills by discussing the threat they face from the glaciers during this Second Ice Age. The Doctor deduces that mass defoliation caused the freeze-up and that ionisation is the answer. Clent asks the Doctor to work with Miss Garrett, his computer specialist. Arden's team bring in the frozen figure and connect it to power packs to melt the ice. The Doctor is concerned when he spots an electronic connection on the figure, and goes to find Clent, leaving Victoria and Jamie alone. Behind a screen, the massive armoured warrior starts to stir ...

TWO 2

The creature knocks Jamie aside and forces Victoria out of the medicontrol centre. The Doctor bursts into Clent's staff meeting to say that the warrior is more advanced than they believed and probably alien; there could well be a spaceship preserved in the glacier, and if it is atomic-powered, the use of the ioniser could result in an explosion, contaminating the area. Jamie staggers in, saying that the warrior is alive. Clent has the base searched; Arden and Jamie are assigned to investigate the possible alien craft.

In a storeroom, the creature, Varga, tells Victoria that it comes from Mars; his crew crashed their ship thousands of years ago, and were caught in an avalanche. He tells the girl that he needs equipment to revive his men – and has yet to decide whether to return to Mars or conquer the Earth.

At the derelict museum where the scavengers live, Penley sees that Storr's wound is infected; he infiltrates the Base, looking for drugs to cure his scientist-hating friend. There, he sees Victoria take Varga to the medicontrol centre to get the power packs. Clent enters, and is knocked out; after Varga has left with Victoria and the power packs, the Doctor meets Penley – who departs with the drugs before Clent recovers.

At the glacier, Varga uses his sonic pistol to free his four crew members from the ice: "And now ... to bring them back to life ... !"

THREE 3

Penley watches from hiding as Varga's crew revive; he returns to the museum, where Storr is recovering. Jane Garrett arrives, imploring Penley to return to help operate the ioniser; hating Clent's reliance on the computer, Penley refuses – but suggests she checks his notes on the 'Omega factor'.

Commander Varga orders his aide, Zondal, and the warriors to excavate a cave in front of their vessel's entrance, to act as a trap. When Arden and Jamie approach the cave they are gunned down; Varga assumes they came for Victoria, and decides that she must be a valuable hostage. Zondal is ordered to ready the propulsion unit. Penley enters the cave; finding Jamie alive, he takes him to the museum.

Penley's notes provide a solution to the ioniser problem. Clent is delighted with Miss Garrett and the Doctor, but unconcerned about Victoria's plight. Victoria sneaks out of the Martian ship into the cave, finding Arden's wrist-held videolink communicator. She contacts the Base, not realising that Varga and Zondal are watching her from inside the vessel. Behind her, the ship's weapon emerges. Zondal tells Varga that it is "ready to fire ..."

FOUR 4

Varga does not fire the weapon; he wants to use Victoria as bait. Outside, Clent bombards Victoria with questions she cannot answer about the ship's engines; when Varga thinks that Victoria has said enough, a warrior, Turoc, is sent to capture her. In her flight into the ice tunnels, Victoria drops the videolink – and soon she and Turoc are caught in an avalanche. Turoc is killed and Victoria is trapped.

At the museum, it seems that Jamie has been temporarily paralysed by the warriors' weapons. Deciding that the boy's best chance lies with the aliens, Storr goes to talk to them, despite Penley's protests. *En route*, Storr hears Victoria's cries and frees her – but takes her back to the warriors. Only interested in scientists who can repair the engines, Varga has Storr killed.

The Doctor dials up some ammonium sulphide from a chemical dispenser, intending to use it as a toxic gas against the Martians; he means to investigate the ship himself. On the way he meets Penley, and is taken to see Jamie at the museum. With the advancing glacier about to crush the museum, the Doctor tells Penley to take Jamie to the Base. The Doctor enters the spacecraft airlock and demands to see Varga, who appears on a screen. However, Varga traps the Doctor in the airlock, demanding he answer his questions as the atmosphere is reduced to zero. Varga gives the Doctor ten seconds to comply: "One ... two ... three ... four ..."

FIVE 5

When the Doctor says that he is a scientist, Varga admits him into the craft; the commander believes that the people at the Base will use the ioniser as a weapon against them. The Doctor's videolink is destroyed. Having seen the ship's engines, the Doctor is forced to tell the Martians if they can get suitable power sources from the base; with Victoria's life threatened, he confirms that they can. Varga sets out with Isbur and Rintan, leaving Zondal to operate the sonic cannon aimed at the base.

Jamie is being dragged to the Base on a sledge by Penley when the pair encounter a bear; Penley uses Arden's tranquilliser gun on the beast. At the Base, the information Clent has provided World Control has been assessed – and all the ioniser bases worldwide will be marshalled to make a concentrated attack on the glaciers in six hours' time. Still not knowing if the spacecraft poses a threat, Clent has Miss Garrett ask the computer – but the machine cannot take a gamble, so Clent instructs the ioniser to be prepared. Penley and Jamie arrive, the former accusing Clent of being a slave to the computer; Walters accidentally shoots the scientist with his tranquilliser gun.

The Doctor has Victoria distract Zondal so that he can use the ammonium sulphide to disable the Martian – but, as it collapses, the creature's massive clamped hand strikes the control to fire the cannon ...

'I very rarely use them ...'

At Brittanicus Base, Clent enters the Powerhouse to find the Doctor surrounded by scraps of paper, all covered in calculations.

CLENT [*sarcastic*] This is all very impressive, Doctor ... but don't you think it would be simpler to use a computer?
THE DOCTOR [*mumbling calculations*] What computer?
CLENT The base computer!
THE DOCTOR [*absently*] Yes ... they're very useful for digital analysis ... [*The Doctor starts looking around for something*] But I very rarely use them – except when I have to. [*He starts muttering again*] There is one thing you could do for me that would be very important.
CLENT [*eagerly*] Yes, yes – anything. What is it?
THE DOCTOR Lend me a pencil.

From **The Ice Warriors** Three, by Brian Hayles

SIX 6

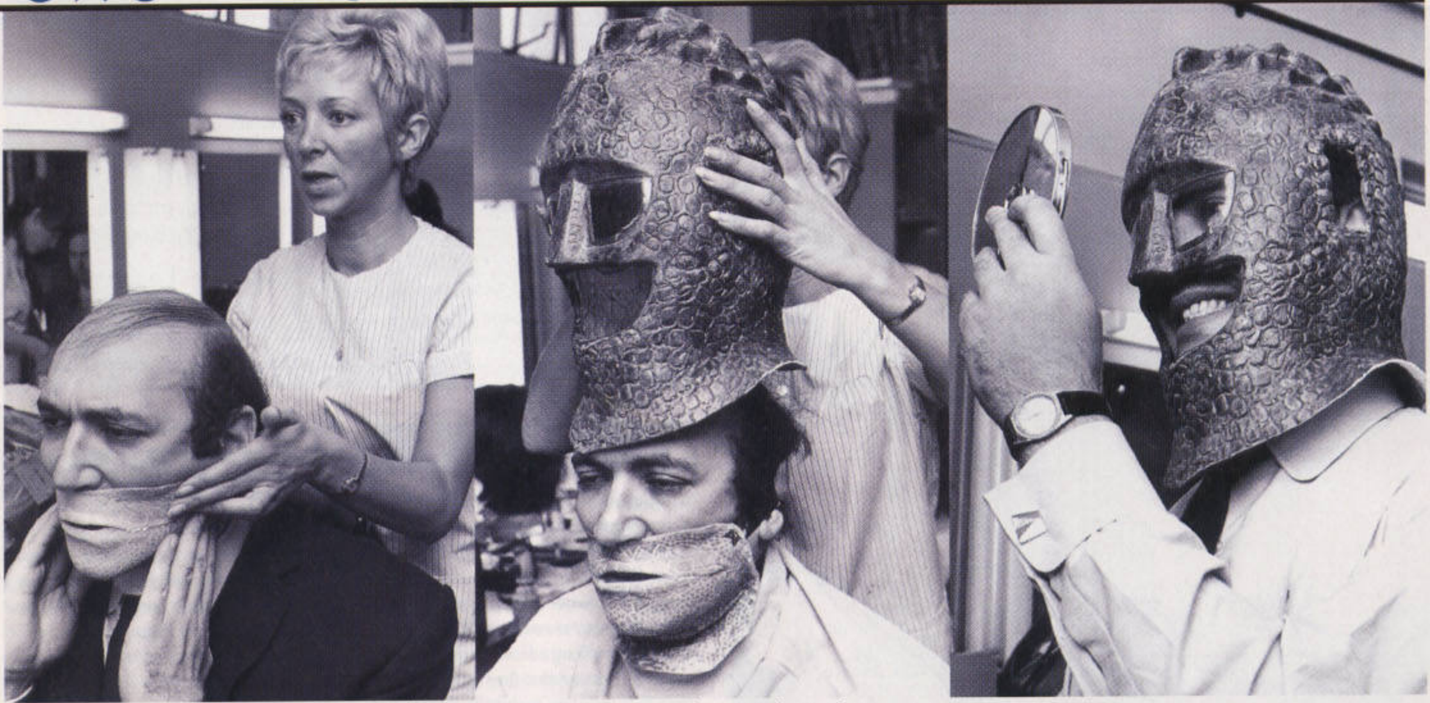
The shockwave hits the Base. Varga tells Clent to admit his party; Clent and Miss Garrett decide to bluff the Martian about the ioniser. Walters panics, attacking the computer, but is tranquillised by Miss Garrett. The warriors enter the control room, killing Walters. Varga demands mercury isotopes; Clent says that they have none. Varga then threatens to shut down the base's power – and Clent explains about the ioniser.

At the ship, Zondal is overpowered; the Doctor rewires the sonic cannon to a new frequency – one which will harm the Martians. Penley recovers in the medicontrol centre and sees the warriors in the control room; he increases the Base's heat, which weakens the invaders. The Doctor fires the cannon, forcing the warriors to retreat; he and Victoria sabotage the weapon and make for the Base.

There, the Doctor sends Victoria back to the TARDIS while he and Penley take charge. The spacecraft uses an ion drive; the Doctor urges Clent to use the ioniser, despite the danger. The computer breaks down, unable to advise Clent, and Penley takes the decision to operate. The glacier starts to break up as the Martians attempt to take off. The ioniser explodes the drive and the Base returns to normal; Penley and Clent now have a greater respect for each other. The Doctor and Jamie have left quietly, and soon the TARDIS is dematerialising.

The warriors set their sonic cannon's sights on Brittanicus Base ...

In Production



What a carry on: make-up assistant Ann Rayment gives guest star Bernard Bresslaw a Martian makeover

In the spring of 1967, the *Doctor Who* production team – producer Innes Lloyd and story editor Peter Bryant – decided to introduce a new, recurring race of antagonists to the series, as part of their drive to make the programme more monster-orientated. Their ideal was some sort of massive biped to complement the ever-popular Daleks and Cybermen ...

The man ultimately responsible for realising this new monster was writer Brian Hayles. *The Smugglers*, the second *Doctor Who* serial to be broadcast under Hayles' name, had been written over April and May 1966 – since when he had been storylining the BBC Birmingham soap *United!*. Hayles was fascinated by the planet Mars – and wanted to use what was known about its environment to draw out a picture of any possible inhabitants. He also recalled reading an article about the Berezovka Mammoth, a near-perfectly preserved animal corpse which been discovered frozen inside a freshly-eroded block of ice some 100 feet above Siberia's Berezovka River in August 1900; excavated by Dr Otto F Herz, it was later transported to St Petersburg. The writer wondered what might happen if a hostile alien creature was to be found in such a state – and then revived ...

On Monday 26 June, Bryant commissioned Hayles to write six scripts entitled *Doctor Who and the Ice Warriors*, with a deadline of Friday 21 July; it was planned to transmit the story as Serial OO over November and December. Hayles delivered his first script on Monday 3 July, and the second the next day. The futuristic Second Ice Age setting was defined from the outset: "Show Garrett, a female scientist, dressed in the style of the year 3000AD" (despite this, Leader Clent refers to "Five thousand years of history" later in the same scene). Hayles' description of the Brittanicus Base interior continued: "Although the costumes and the electronic equipment are ultra modern, the interior architecture is elegant and Georgian – the grandiose reception hall of a stately home, perfectly preserved in every detail – a strange contrast, accentuated by the costumed portraits looking down from the walls ... as though a scientific workshop had

SCRIPTING The Ice Warriors

Brian Hayles' scripts suggested that the initial shot of Varga – the 'Ice Warrior', as he would be nicknamed by discoverer Walters – could be realised on film or in the studio: "Inside the ice, distorted but recognisable, is what appears to be a helmeted warrior. The helmet is hood-like and ominous, in the style of that used under the opening titles of *Hereward the Wake* ..." (a reference to a BBC drama serial about the eponymous 11th century Saxon chieftain, broadcast on BBC1 between September and December 1965). Walters' dialogue indicated that Varga was armoured. Arden comments: "Even from here, you can see how cruel and frightening he seems ..." (The final script would refer to Varga's "laconic face".) When the Doctor studies the helmet, he finds "an electronic ear piece, almost a sculptural design as in modern space helmets." Soon, the ice begins to melt – and: "On the nearby helmet, we can see what looks like a strip of glass, photo-electronic cell facets ... They begin to pulse with light."

As the second episode opens, Varga was to be seen standing "from a slightly low angle shot", looking "massive and terrifying. The light pulses flicker as though in alarm, and the pulse tone seeps higher." As Varga carries Victoria away: "on his forehead and chest pulse the light reactors, and we hear the high pitched tone pulse, his danger theme." Victoria was threatened by "the barrel of Varga's sonic pistol" and Hayles indicated that Varga "laughs softly". Later, the directions note that Varga is "taking out his gun". At the glacier face: "Varga stands over [Victoria], his face and helmet lit weirdly by the lit-up throat connections."

The other four warriors were "different in heights, governed by the post of the warrior inside – one crouching, one kneeling, one horizontal, and curled, and one – to be Zondal – nearly upright". The third script indicated: "Varga's men are dressed like him, but with slight differences to denote lesser rank, except the first one – Zondal [Varga's second-in-command]. He has none of Varga's dry humour, and is altogether more sour and belligerent." To locate their ship, Zondal orders the warriors to activate their direction sensors: "At his command, their chest devices start flashing, and giving out the familiar 'ping'." As the sonic pistols are used on the ice face: "we hear the familiar sound – fairly high pitched tone, rather like the sound of a pneumatic drill, "pinched" in tone, and slightly slower in pace." Beside the door to the spaceship is a "light sensor ... on a larger scale than on the warriors' helmets, and another sliding section which conceals the muzzle of one of the spacecraft's sonic cannon". Varga opens the door "by flashing his helmet mounted sensor, at the sensor at the door". Stage directions also referred to "Varga's mighty gauntlet".

In the fourth episode, the warrior sent after Victoria "is clumsy moving amongst the ice chunks, because of his size. For a moment he is undecided. Then he adjusts his chest sensor, which starts flashing. As it gives out its 'ping', he slowly rotates. As he faces the spaceship, the sounding device gives out a different tone – when he is pointing in the direction where Victoria is hiding, again a different tone is produced."

Originally, two of the warriors were to be seen working on the dismantled engine bay of the ship. The ship's main weapon was the sonic cannon, seen "mounted on an air-cushion transporter, facing the door, ready to trundle out". When the warriors kill Storr with their sonic pistols, Hayles suggested "if possible, a refraction effect suggesting disintegration ..."

been dumped into a stately ballroom." Later, in the scene where the Doctor, Jamie and Victoria arrive by TARDIS outside the Base, the script indicated: "We are looking at a snow-bound landscape – model. In a large, flat area – which if clear, would be the gardens of a house – stands an enormous dome, vaguely visible, is the Georgian mansion, protected from the elements." In dialogue, Victoria compares the protective dome to the palace of the Snow Queen – a reference to a Hans Christian Andersen fairy tale.

Special communicators were to be used by the Base's crew: Walters (later described as a "Guard NCO") "looks at his wrist, where a portable video-set is strapped. It is about the size of a slide viewer. At a distance, we can normally see the effect of a small moving picture of the close up of a person's head – the caller at the other end ... When it is necessary for detail to be shown, mix to a large scale mock-up – a monitor, with the effect of cloth behind it, and strapping, to simulate the wrist it is attached to."

Outside the Base, scavengers Storr and Penley were "shaggy and wild-looking", dressed in "many layers of tattered clothing and skins ... both are heavily bearded and unkempt". Storr was "muscular, athletic and moves with an hunter's confidence"; Penley was "slightly bizarre in his movements, rather like a child pretending to play Indians". The plant museum where the pair live was described as: "quaint ... once well preserved, like the main building that is now the base. There is an air of this place having been used as a small museum – various examples of food producing plants are set about, with placards ... Animal skins have been placed at windows and doors, to stop snow drifting in – not always successfully. Beds are made of pine branches and most domestic utensils are make-do, or ingenious adaptations."

Back in the Base, the computer was described as part of Clent's desk: "This contains a speaker, and a video screen for visuals, and is treated as a member of the group, answering questions and proffering statements, when required. It is not an independently minded creation – only a guide and informant, as yet. Even so, no major decisions are made without first checking it. It also acts as secretary to the meeting." The second episode contained additional dialogue in which Jamie finds the vibro-chair relaxing and Victoria wonders will be done with the frozen warrior; also, the Doctor was to call Jamie "lad".

'Bernard Bresslaw's patience got a bit tested. He'd say, "You should try this helmet on, mate!"'

Derek Martinus • DWM 243

By Thursday 6 July, it was still unclear which serial would open the new recording block in September. Although *The Abominable Snowman* [sic] had been commissioned at the start of May, not all six episodes had been delivered – meaning that "Next Week" caption slides promising both *The Abominable Snowmen* and *The Ice Warriors* had to be ordered for the recording of *The Tomb of the Cybermen* Episode 4 on Saturday 22, in case Hayles' serial needed to be brought forward.

The third script was delivered on Thursday 6 July, and the fourth six days later; the final two scripts were delivered on Thursday 3 and Tuesday 8 August respectively. Jamie and Penley were to encounter a polar bear in the fifth episode, and Hayles noted that: "This may have to be a 'working' man-inhabited skin – or telecine." Here, Jamie misquotes Shakespeare's *Macbeth* when he says, "Lead on Macduff." Originally, in the scene where Miss Garrett prepares the ioniser, the computer's dialogue was that of an "automatic operator", and the crippled Jamie was brought into the control room on an "air-chair". The end of the fifth episode was rewritten: only Rintan and Varga were to go to the Base; meanwhile, the Doctor and Victoria were to overpower Isbur just outside the spacecraft. The scripts contained continuity references to the previous serial, *The Abominable Snowmen* (in the first episode, a freezing Jamie remarks that "Tibet was bad enough", and later the Doctor claims that the travellers have been on retreat in Tibet) and *The Evil of the Daleks* (Victoria's mention of her scientist father in the final instalment).

Snow business: Jamie and the Doctor discuss the Second Ice Age with Miss Garrett, Leader Clent and Arden

GUEST STARS

Producer Innes Lloyd had particularly wanted to get actor Peter Barkworth on *Doctor Who*; Barkworth had found fame in *The Power Game*, and would later star in *Manhunt*, *Professional Foul* and *Telford's Change*. Lloyd and director Derek Martinus did not seriously expect Barkworth to take the part of Leader Clent [pictured], but the actor accepted their approach.

As Scientist Penley, Martinus cast Peter Sallis, who had been working in television since the 1940s and had appeared in films including *Saturday Night and Sunday Morning*; Sallis later starred in *Last of the Summer Wine* and *The Ghosts of Motley Hall*.

For Varga, Martinus wanted a tall actor; his shortlist included Bernard Bresslaw, who was generally associated with comic roles in series including *The Army Game* and various of the *Carry On ...* movies. Martinus contacted the 6' 7" high Bresslaw at the Edinburgh Festival in the summer; assuming that he would be playing a Viking-type villain, Bresslaw agreed to take one of his first BBC roles. However, Bresslaw would be shooting *Carry On Doctor* at Pinewood until mid-October, and would not be available for any pre-filming.

The Ice Warriors was one of the last serials which Victor Pemberton worked on as temporary story editor during the summer of 1967; he found Hayles very resistant to script alterations. Pemberton wanted to return to writing, so the post went back to Bryant – who was now trailing Lloyd to take over as producer at the end of the year. The serial's director was Derek Martinus, previously responsible for *Galaxy 4* and *Mission to the Unknown* in 1965, *The Tenth Planet* in 1966 and, earlier in 1967, *The Evil of the Daleks*. Keen to get away from being associated with *Doctor Who*, Martinus was reluctant to accept *The Ice Warriors*. The design team comprised Jeremy Davies on sets, Martin Baugh on costumes, Sylvia James on make-up and Bernard Wilkie on special effects: Davies had handled an episode of the first Dalek serial; James and Baugh had both been assigned to the show with *The Abominable Snowmen*; but for Wilkie, a founder of the Visual Effects department in 1955, this was his first *Doctor Who* design assignment.

Although Hayles had written all the glacier scenes to be recorded in studio, Martinus moved some of these to Stage 3 of the BBC Television Film Studios at Ealing, to give them a greater feeling of space. Shooting on 35mm film began on Monday 25 September. On the first day, Martinus was able to use the regular cast of Patrick Troughton, Frazer Hines and Deborah Watling, since this was their day off before starting rehearsals on Episode Four of *The Abominable Snowmen*; the regulars retained their costumes from the previous serial, with the addition of a fur-lined cloak for Victoria. The first scene filmed was the TARDIS landing; the

COSTUMES The Ice Warriors

The term 'ice warrior' made costume designer Martin Baugh think of a hard, armoured creature – he envisaged the Martians more like reptilian crocodiles, as opposed to the cyborgs described in Brian Hayles' script. Retaining a Viking-style helmet, Baugh imagined the warriors' armour as being an integral part of their bodies, rather like a bipedal turtle; he discussed the possibility of casting body elements in fibreglass with freelance props builder Jack Lovell.

Actor Bernard Bresslaw's costume fitting for Varga, the leader, took place at the London Metalwork Company, which usually built fibreglass hulls for boats. The trunk was a two-piece fibreglass shell. The legs and arms were cast in heavy latex rubber, the arms ending in clamp-like hands; matted fur at the joints hid the gaps. Plaster casts were taken of the Martian actors' faces by make-up supervisor Sylvia James, who worked with visual effects sculptor John Friedlander on the masks; the helmets had perspex panels over the eyes, and a rubber jawpiece would be strapped over the actor's mouth. A plan to make the eyes 'glow' was dropped, since it would increase the heat around the actors' heads. The actors' eyes were made up a dark green behind the visor. Shortly after construction, the seven-foot high costumes stank from pungent fibreglass fumes; wearing the gear, an actor could sweat out a pint of fluid in less than an hour.

TARDIS prop had been refurbished slightly and the doors adjusted so that they now opened outwards. Much of this scene was ad-libbed. The cast were soon joined by Peter Sallis as Penley and Angus Lennie as Storr; Lennie had featured in *HMS Paradise* and later appeared in *Crossroads*. The dome set included a circular hatch which slid upwards, revealing a large photocaption of the Georgian mansion which was Brittanicus Base. As with *The Tenth Planet*, Martinus was disappointed by the Jabolite 'snow' dressing the sets, thinking that it only looked realistic in blizzard scenes. The day continued with shots of Jamie and Penley in a snowbound woodland glade in the fifth episode; here, Hines wore one of the transparent one-piece snowsuits designed by Baugh.

Tuesday 26 began with the avalanche scenes in the first episode in which Davis meets his doom. Davis was played by stuntman Peter Diamond, who had worked on several *Doctor Whos* since the first Dalek story; all his scenes for *The Ice Warriors* were pre-filmed. The other scene filmed showed Penley following Storr through the ice tunnels in the fourth episode; generally, these sets were made from moulded polystyrene.

Hines was recalled to complete his scenes with Sallis on Wednesday 27. The two scenes scheduled this day were the first episode sequences at the glacier site in which Arden's team discovers Varga. George Waring and Malcolm Taylor appeared as Arden and Walters; Waring later appeared in *Coronation Street*, while Taylor became a television director. Taylor wore one of the videolink props, with small lights behind a screen on the wrist. On this day, Troughton was contracted for to appear in 24 more episodes, spanning *The Ice Warriors* to Serial RR; Watling was also contracted to appear in *The Ice Warriors* and *The Enemy of the World*.

'The scripts were good and they didn't rely on electronic effects ... imagination first, technicalities second'

Bernard Bresslaw • DWB 50

Watling was present on Thursday 28, the first day that the Ice Warrior costumes were used. Filmed first were the inserts showing Varga defrosting. With actor Bernard Bresslaw, who had been cast as the leader, busy working on *Carry On Doctor*, Varga was played by Tony Harwood, who had been cast as one of the non-speaking warriors, Rintan; the tall Harwood had been a Cyberman in *The Tomb of the Cybermen* and was also playing a Yeti in *The Abominable Snowmen*. Also an Ice Warrior on this day was Sonny Caldinez, another tall actor cast by Martinus as Kemel in *The Evil of the Daleks*; Caldinez played Turoc, who pursued Victoria into the ice tunnels in the fourth episode. Several parts of this chase sequence were filmed; Watling and Caldinez punched their way through ice walls made of toffee glass. Resting boards were provided for Caldinez to lean against between takes, since he could not sit down in the cumbersome costume.

The chase scene was completed the next day – although the first scenes filmed on the Friday were the two Woodland Glade inserts showing the brown bear seen by Penley and Jamie in the fifth episode; the three-foot-long animal was provided by Clive Desmond's company Zoorama Ltd, based in Colindale.

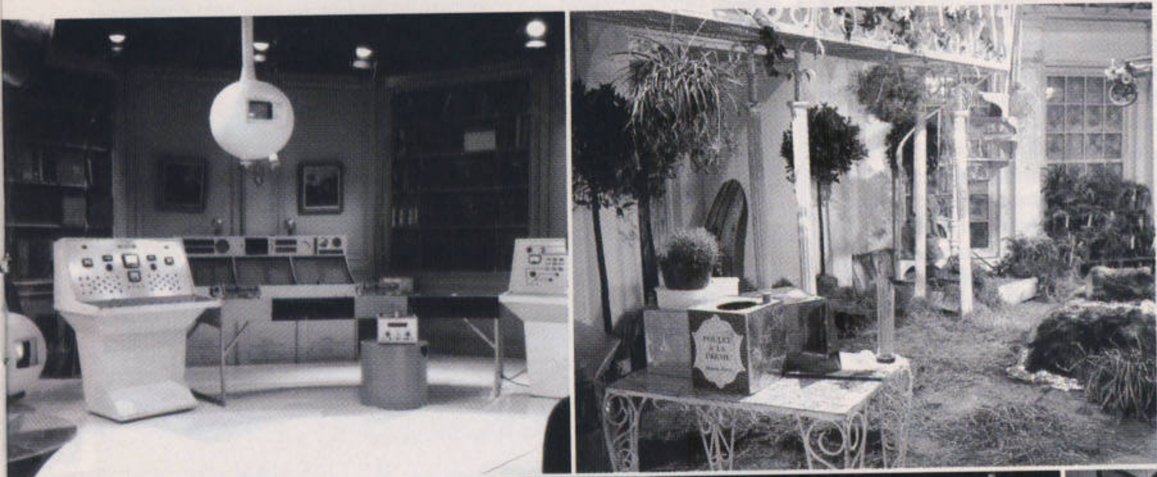
After the weekend, Watling returned to Ealing on Monday 2 October to shoot the sequence in which Victoria is rescued by Storr. The last scene filmed was Storr's death in the fourth episode. Here, an image of Lennie was reflected off a stretched sheet of Mirrorlon, a flexible mirrored surface; when rippled, Storr's image was seen to distort, apparently under the effect of the sonic pistols. The remaining film elements were 750' of silent 35mm library footage purchased from the Rank Organisation at Pinewood Studios; this comprised the landscape seen by the TARDIS crew in the first episode and the avalanche shots in the first and fourth instalments.

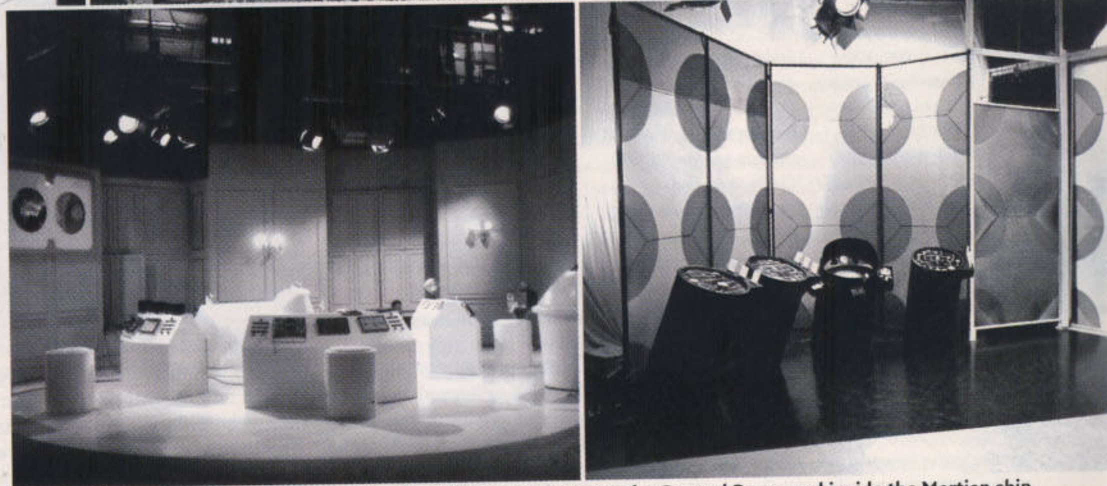
On Tuesday 3, Martinus congratulated his team on the costumes, but requested modifications; the human costumes had been restrictive, and the Ice Warrior costumes needed greater movement. Apart from discomfort in the crotch area, the main problem was the lack of head movement – and new, lighter helmets were requested. Martinus specified that priority should be given to Varga, since Bresslaw would be giving a full character performance, and required a more comfortable costume. Wilkie was also asked to build the Martian sensor/sonic gun into the arms of the costumes.

Composer Dudley Simpson had been booked on Wednesday 20 September, and produced a score of around 30 minutes' duration between Monday 2 and Friday 27 October; Martinus had used Simpson on *The Evil of the Daleks*, and the composer reworked a theme he had composed for Victoria in that serial for sequences in the second and third episodes. A heavy emphasis was placed on percussion in the Ice Warrior sequences, with musicians Stan Barrett and Roy Webster joining Simpson for the recordings. Also contracted was soprano Joanne Brown, who recorded 50 seconds of *Ice Music* heard in the special opening title sequences and during the chase in the fourth instalment.

Ice maiden: Miss Garrett (Wendy Gifford) in the first of her two outfits

On Tuesday 3 October, graphics captions had been ordered for each episode to read, as per the usual style, 'Episode 1', 'Episode 2', and so on; however, two days later a revised order was issued, requesting new captions to read 'One', 'Two', etc. Promotional material for *Doctor Who and the Ice Warriors* issued on Wednesday 11 gave heavy emphasis on the guest cast line-up of Bernard Bresslaw, Peter Sallis and Peter Barkworth as Clent.





Set details: [top] the Powerhouse and the Plant Museum; [bottom] the Control Room and inside the Martian ship

Rehearsals began on Tuesday 17 October at St Helen's Church Hall, when the cast were joined by Wendy Gifford, a regular in *The Plane Makers*, as Miss Garrett; Sallis, Taylor and Lennie were not required, since their scenes in the first episode had all been pre-filmed at Ealing. Another cast member not required for recording was voice artist Roy Skelton, who provided the computer voice; Skelton's first *Doctor Who* role had been in *The Ark* the previous year, since when Martinus had used him to provide Cybermen and Dalek voices in *The Tenth Planet* and *The Evil of the Daleks*. Skelton's material was taped in Studio R at Lime Grove on Thursday 19 October, and modulated by Brian Hodgson at the Radiophonic Workshop.

The Ice Warriors One was recorded in Lime Grove Studio D on Saturday 2 October; the standard recording time ran between 8.30 and 9.45pm, with no breaks planned. For the opening of each episode, Martinus developed a specific set of images to form a secondary title sequence: backed by the soprano singing, the film sequence used cross-faded photocaptions of icy landscapes, with a zoom to an icicle preceding the bleeding-in of the title 'The Ice Warriors', the writer credit and the episode number.

The Control Room set was heavy dressed with oscilloscopes, two backlit maps showing the glacial advance on both a global and local scale, plus some tables from *The Sensorites*. The centrepiece was the computer prop, which was operated from inside by an actor; it could rotate on its axis and had a screen of flashing lights. A monitor screen relayed images of Arden reporting to Clent. The Brittanicus Base personnel wore one-piece garments which Baugh based on swirling patterns of integrated circuit tracking which he had seen in *New Scientist* magazine, and were described as being "3000 AD". In the scene where the Doctor's party enter the Passageway, Watling ad-libbed Victoria's line about the house being like her home. The Laboratory/Powerhouse set had a suspended monitor to show both the countdown for the Doctor's timed deduction and the maps on the Control Room set, plus a screen which was lowered across the frozen Varga. Closing titles rolled over the close-up film shots showing Varga's revival.

Rehearsals for Two began on Tuesday 24, with Bresslaw, Sallis and Lennie joining the cast; Bresslaw was particularly glad to be working with his old friend Troughton again. Despite the fact that the audience would not recognise him beneath the costume, Bresslaw relished the challenge of creating a new monster; he paid particular attention to Varga's dialogue, developing a hissing, reptilian-sounding voice. Again, Skelton recorded his computer voice material for Two ahead of recording, on Thursday 26 at Lime Grove Studio R.

During the week, Martinus edited the first episode, making two cuts. The first was part of the corridor scene where the Doctor and his friends first enter the house: a group of technicians suddenly run down the corridor towards the group, and the Doctor says it seems they have been discovered; however, the men run straight past them – and when the Doctor tries to ask what's going on, he is shoved aside, into Jamie's arms. The second cut came at the end of the scene in which Clent asks the Doctor to join his team: Miss Garrett explains that the infallible World Computer Control sets the high standards for the Base to achieve, and the Doctor deduces that Penley defected.

The second episode was taped on Saturday 28 October; in the afternoon, a number of publicity photographs were taken of the guest cast, including shots of Bresslaw donning his Martian outfit. The Varga costume had now been redesigned; the smaller, slimmer helmet now had a jaw piece and a more flexible rubber neck. The sonic guns were now small battery torch-operated devices worn on the right wrist of the costume; these were activated by a contact mounted in the clamp-like hands. Because he had difficulty speaking through the rubber mouth, Bresslaw pre-recorded all Varga's speeches earlier that day; he rehearsed without the headpiece, resting on a special shooting stick. Bresslaw was unable to wear his glasses while wearing the helmet – and his vision was poor, meaning that Watling had to guide him across the sets; unfortunately, parts of the polystyrene glacier proved rather flimsy when he bumped into them.

The episode began with a reprise of the film sequence showing Varga moving; this helmet was now significantly different from the one worn by Bresslaw throughout the rest of the serial. The instalment was taped slightly out of sequence, two early Control Room scenes being recorded together. A monitor built into an outsized 'videolink' prop was used so that Clent's image could appear on Arden's wrist communicator. Where Varga uses his sonic gun on the glacier, the camera was zoomed in and out on shots of the ice; closing credits rolled over a model shot showing the four frozen warriors in their ice blocks.

TRAILER

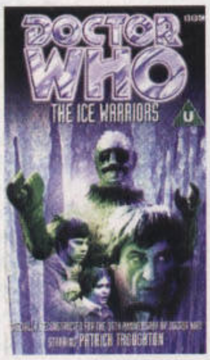
The Ice Warriors was promoted by means of a special 75-second trailer which had been recorded alongside the second episode on Saturday 28 October; it was broadcast a week later, at 5.48pm on Saturday 4 November – after *The Abominable Snowmen* Episode Six.

The trailer began with shots of the Control Room from the start of One, and then cut to a shot of Clent addressing the camera from the Control Room: "My name is Clent. I'm a scientist, in charge of stopping the second Ice Age from destroying the European Zone. A complex task at the best of times – a challenge, great and hard. One of the most brilliant scientists on my staff has rebelled against the way I run the base. And now he lives the life of a scavenger; a useless, non-productive waste of talent." This was followed by a shot of Penley on the external set: "He's talking about me. I'm the scientist who rebelled. The name's Elric Penley. There's no point in arguing with a man like Clent – he's a machine. I chose this existence because, well, because I demand the right to be an individual. Clent may be able to control the glacier, but there's a far greater menace that he hasn't reckoned with. I mean the creature from the ice." Over a montage of shot of the frozen Varga being defrosted, announcer Richard Bebb declared: "The Doctor and his companions find themselves embroiled in this life or death struggle in *Doctor Who and the Ice Warriors*, next Saturday at 5.25."

RESTORATION The Ice Warriors Collection

Following a proposal from Paul Vanezis and Steve Roberts of the Restoration Team, it was decided in June 1997 that *The Ice Warriors* would form part of a video package using extracts from several missing *Doctor Who* episodes; Stephen Cole of BBC Worldwide indicated that the missing instalments, Two and Three, should be covered by newly-recorded links to be supervised by Restoration Team member Ralph Montagu.

Film prints of the surviving episodes were transferred to tape on Saturday 7 March 1998. Using the off-air soundtracks to Two and Three recorded by at the time by fan Graham Strong, audio extracts were chosen and a script prepared. Late in March, Mark Ayres, who was working to 'clean up' the soundtracks, proposed that all of Two and Three could be released on an additional CD as part of the package. By early May, Cole had set a delivery deadline of Wednesday 12 August, to ensure that certification could take place for a November release. Using many off-screen 'telesnaps' taken by 1960s photographer John Cura, Montagu carried out frame capture work for the covering sequence on Friday 3 July. On Thursday 23 July, Montagu recorded live-action material for the sequence in the news rostrum area at BBC TV Centre. A motion-controlled camera was used to move in on an LCD screen fashioned in the manner of a 'videolink' lying on a tabletop of fake snow and fed from a Betacam. Captions appeared in the form of a "special announcement" explaining that a massive communications failure meant only limited picture and sound data were available for the next section. It had been hoped that Jamie actor Frazer Hines could record the covering narration, but a contractual issue arose; instead, Vanezis nominated a friend, voice-over artiste David Harley. Voice recordings took place on the evening of Thursday 30 July at BBC Pebble Mill's dubbing theatre. An introduction from Hines and Victoria actress Deborah Watling was taped at the BBC Archives, Windmill Road on the afternoon of Monday 3 August. With faked opening and closing credit sequences, the 17'49" insert was edited onto the master tape on Wednesday 5 August. The whole package was issued as *The Ice Warriors Collection* in November 1998.



Rehearsals for Three began on Tuesday 31; both Bresslaw and Roger Jones, who played Zondal, pre-recorded their lines on Thursday 2 November. The main recording took place on Saturday 4 November. There was a new version of the reprise. Parts of the episode had been rewritten to relocate Control Room scenes to the Powerhouse set; as Miss Garrett, Gifford sported a different outfit to the first two episodes. All five Ice Warrior costumes were used: the Zondal outfit sported a new helmet, similar to Varga's; Isbur, Turoc and Rintan all had modified versions of the large headgear from Ealing, but now with jaws added and larger holes cut in the eyes. As the Warriors began to move, bits of toffee-glass 'ice' fell off them. The Mirrorlon-effected shot of Jamie and Arden being gunned down by sonic pistol was recorded out of sequence. Another monitor was used on the Spaceship set to show Victoria in the cave outside, over which a triangular crosswire was superimposed. The ship's sonic gun was an illuminating prop mounted on a trolley which slid out from the ship's hull, the central barrel then projecting independently; closing credits rolled over a shot of Victoria on the spaceship monitor.

On Sunday 5 November, Troughton, Watling and Hines travelled to Littlehampton for location filming for the next serial, *The Enemy of the World*; Troughton also filmed at Ealing on Friday 10. Rehearsals for the fourth episode began on Monday 6. During that week, *Radio Times* ran a half-page preview of the new serial entitled *Dr Who on Ice* which gave the serial's setting as "England in the year AD 3000, in the grip of a second Ice Age." The same day, Bresslaw and Jones pre-recorded their dialogue for Four.

Saturday 11 saw the broadcast of the serial's first episode in an earlier slot then usual, to allow for the BBC's Festival of Remembrance coverage later that evening. *The Daily Express* ran an item entitled *Now who's this new monster in Dr Who? Well ... we only asked* (a reference to Bresslaw's *The Army Game* catchphrase, "I only asked"); this was accompanied by a photograph of the actor without his Varga headgear and his two sons, James and Marc. Recording of the fourth episode took place that night, beginning with a new reprise. Some of the scenes inside the spaceship were relocated to the cave, since the Martians no longer pushed the cannon out of the ship. The movement of the glacier was conveyed by shaking the camera and scatering debris over the Plant Museum and Ice Cave sets; Jabolite snow fell as the Doctor approached the cave. In the Airlock set, a monitor showed Varga's face to the Doctor; Bresslaw was, in fact, on the Powerhouse set. Closing credits ran over a shot of the Doctor as the airlock pressure gauge falls ...

Rehearsals for the fifth episode began on Tuesday 14 November; Troughton had filmed at Ealing again on Monday 13, and Skelton, Bresslaw and Jones pre-recorded their dialogue in Studio R on Thursday 16, the same day that Hayles appeared on the BBC's regional *Midlands Today* programme discussing the Ice Warriors. *The Ice Warriors* Five was taped on Saturday 18, and began without a reprise. Towards the end of the episode, a recording break was scheduled to line up Bresslaw against the model of the dome for the monitor in the Spaceship; this was augmented by a more complex version of the animated crosswire graphic, as the cannon is lined up. End titles rolled over a shot of Zondal's hand operating the weapon.

In editing, the end of the Control Room scene in which Clent speaks to Walters – a scene which had been inserted as extra material – was removed. Here, Clent says that he would like more people like Walters on his staff – people who get on with the job. Walters asks if he can speak, and says that originally he believed in what they were doing – but now he doesn't want to know anymore, and is more bothered about his wife and two kids: "My family are my whole life, do you know that? ... You're asking me to sacrifice everything I believe in for *that*," he says, pointing at the computer. "I don't care about that," he continues, "I don't even know much about it – very complicated, elaborate I dare say, but to me it's only a machine and a machine can go wrong. My wife and kids are real and they can't go wrong." Hayles' stage directions had already noted: "If we are not all going to be violently sick on the spot, this following speech will have to be played against the emotion as a cool statement of attitude."

> **'They stretched the resources too far. It was pretty pathetic, really'**
>
> **Derek Martinus • DWM 243**

Malcolm Taylor was unavailable for the first three days of rehearsals from Tuesday 21 November, and was deputised by Michael Attwell, who was playing the non-speaking Isbur. Bresslaw and Jones taped their dialogue on Thursday 23. For some reason, circumstances arose precluding Watling from being available for the Saturday evening recording; the recording schedule was changed so that sequences with Victoria in the Spaceship, Ice Cave and Passageway would now be recorded during the afternoon. Originally, the Doctor and Victoria were to arrive together in the Base corridor to find Jamie and Penley; now the Doctor told an unseen Victoria to find Jamie and go back to the TARDIS. Victoria was also meant to be in the control room at the climax of the episode; one of her two lines was omitted and the other was given to Jamie.

The final episode was taped on Saturday 25 November, with Gifford wearing the outfit she had worn in the first two episodes. The scenes with Watling were taped in the afternoon, after which she was released. A filmed reprise from the

A corridor of the Georgian house commandeered as Brittanicus Base

Cold storage: Victoria and the revived Varga, on the hunt for power packs

previous episode was used. The gun console in the Spaceship was rigged to explode. A periscope was fitted to the camera for the shot of Walters on the floor by the warriors' feet. An electronic rippling effect was used in the scene where the heat increases, and several shots of the warriors staggering about in agony were superimposed as the Doctor launches his counter-attack. Where the Martian ship meets its end, the consoles caught fire, smoke was pumped into the set, the camera was tilted and rotated, the picture rippled, and finally the picture bleached to a white-out; all this helped avoid the actors having to collapse in the heavy costumes, which Bresslaw had refused to do. Closing credits began to roll over a model shot of the now upright TARDIS dematerialising, superimposed over a photocaption of an Arctic scene; in the script, Hayles had suggested that "over the faces of Penley, Clent and Garrett we hear the sound of the TARDIS dematerialising". Instead of a fade to black, credits rolled over several other icy photocaptions. In editing, a minor cut was made to the end of the scene in which Varga reprimands Zondal: Zondal protests that the engines are useless, and Varga says they must work before the floods overcome them.

Viewing figures for *The Ice Warriors* were a slight improvement on *The Abominable Snowmen*; audience appreciation was also acceptable. Competition on the ITV regions in the usual 5.25pm slot included various non-networked shows (for example, repeats of *Sir Francis Drake* on ATV-London, and *The Bugs Bunny Show* on ABC), followed by the ITN News. A one-minute film trailer for *The Enemy of the World* was broadcast at 5.48pm on Saturday 16 December, immediately after the final episode of *The Ice Warriors*. The edition of *Radio Times* published on Thursday 14 December featured a letter from O-level student Miss J Kirkcaldy, who pointed out that the Second Ice Age had happened already, going on to name several previous Ice Ages; Hayles responded that these four glacial advances (Guntz, Mindel, Riss and Wurm) were all 'surges' in a single Ice Age known as the Pleistocene, or Quaternary.

16mm film copies of *The Ice Warriors* were offered for sale to overseas broadcasters by BBC Enterprises. In March 1968 the serial was purchased by ABC in Australia, where it was transmitted in both September/October 1968 and August 1969; around 1970, it was purchased by stations in Gibraltar, Zambia, Hong Kong and Singapore, although New Zealand censors rejected it in October 1970. BBC Enterprises was still offering it for sale in 1974, but by 1978 the films had apparently been destroyed, thought to be of no further use. The 405-line videotapes of the serial were retained through until Monday 21 July 1969, when BBC Enterprises indicated that they could be wiped; it seems that Four was erased at this time. One, Two and Three were wiped after Thursday 25 September 1969, while Five and Six were junked after Monday 20 October 1969.

Hayles novelised his serial for Target Books as *Doctor Who and the Ice Warriors:*, making a few adjustments: Jane Garrett became 'Jan' Garrett, the computer was named ECCO, the location of Brittanicus Base was defined as the Cotswolds, but Victoria's original place in the narrative of the final episode was retained. Chris Achilleos provided the cover; the book was published in March 1976 in hardback by Allan Wingate and in paperback by Target. The paperback was reissued with a red logo in 1978 and a blue logo in 1979.

In August 1988, several old 16mm film cans were found in a cupboard at Villiers House, the former base of BBC Enterprises. Among these were cans marked as containing the second, fourth, fifth and sixth episodes of *The Ice Warriors*; as it turned out, the first episode was actually held in the can marked as containing the second. Twenty-one years following *The Ice Warriors*' only UK transmission, the recovered instalments were shown to expectant fans at the National Film Theatre on Saturday 3 December 1988. Ten years later, the surviving episodes formed part of a special video boxed set, *The Ice Warriors Collection* [see panel], complete with a representation of the still-missing Two and Three using off-screen 'telesnaps' and off-air soundtrack recordings. DWM

SERIAL OO The Ice Warriors

CAST **Patrick Troughton** *Dr Who* with **Bernard Bresslaw** *Varga, the Leader**, **Peter Sallis** *Penley*, **Peter Barkworth** *Clent* and **Frazer Hines** *Jamie*, **Deborah Watling** *Victoria* with **Wendy Gifford** *Miss Garrett*, **George Waring** *Arden [1-3]*, **Malcolm Taylor** *Walters [1,5-6]*, **Peter Diamond** *Davis [1]*, **Angus Lennie** *Storr [1-4]*, **Roy Skelton** *Voice of Computer [1-2,5]; Ice Warriors:* **Roger Jones** *Zondal [3-6]*, **Sonny Caldinez** *Turoc [3-4]*, **Tony Harwood** *Rintan [3-6]*, **Michael Attwell** *Isbur [3-6]*.

**From Three, Varga is listed with the other Ice Warriors; for One and Two, he is credited as 'Varga, the Ice Warrior', even though he does not appear in One*

EXTRAS **Ann Jarvis, Kathy Fitzgibbon, Monique Briant** *Operators in Control Room [Miss Warner, Miss Everitt, Miss Curtis]*; **Donald Sinclair, James Holbrook, Gary Dean** *Technicians*; **Frankie Dunn, Sean Hogan, Alec Coleman** *Computer*; **Tony Harwood** *Double for Varga, the Leader.*

CREDITS *Written by* **Brian Hayles**. *Title Music by* **Ron Grainer and the BBC Radiophonic Workshop**. *Incidental Music by* **Dudley Simpson**. *Special Sound Effects* **Bryan Hodgson, BBC Radiophonic Workshop***. *Story Editor* **Peter Bryant**. *Costumes* **Martin Baugh***. *Make-Up* **Sylvia James***. *Sound* **Bryan Forgham***. *Lighting* **Sam Neeter***. *Film Cameraman* **Brian Langley***. *Film Editor* **Malcolm Lockey***. *Visual Effects* **Bernard Wilkie***, **Ron Oates†**. *Designer* **Jeremy Davies**. *Producer* **Innes Lloyd**. *Directed by* **Derek Martinus**.

**Credited on Six only*

†Credited on Six only; worked on Three to Six

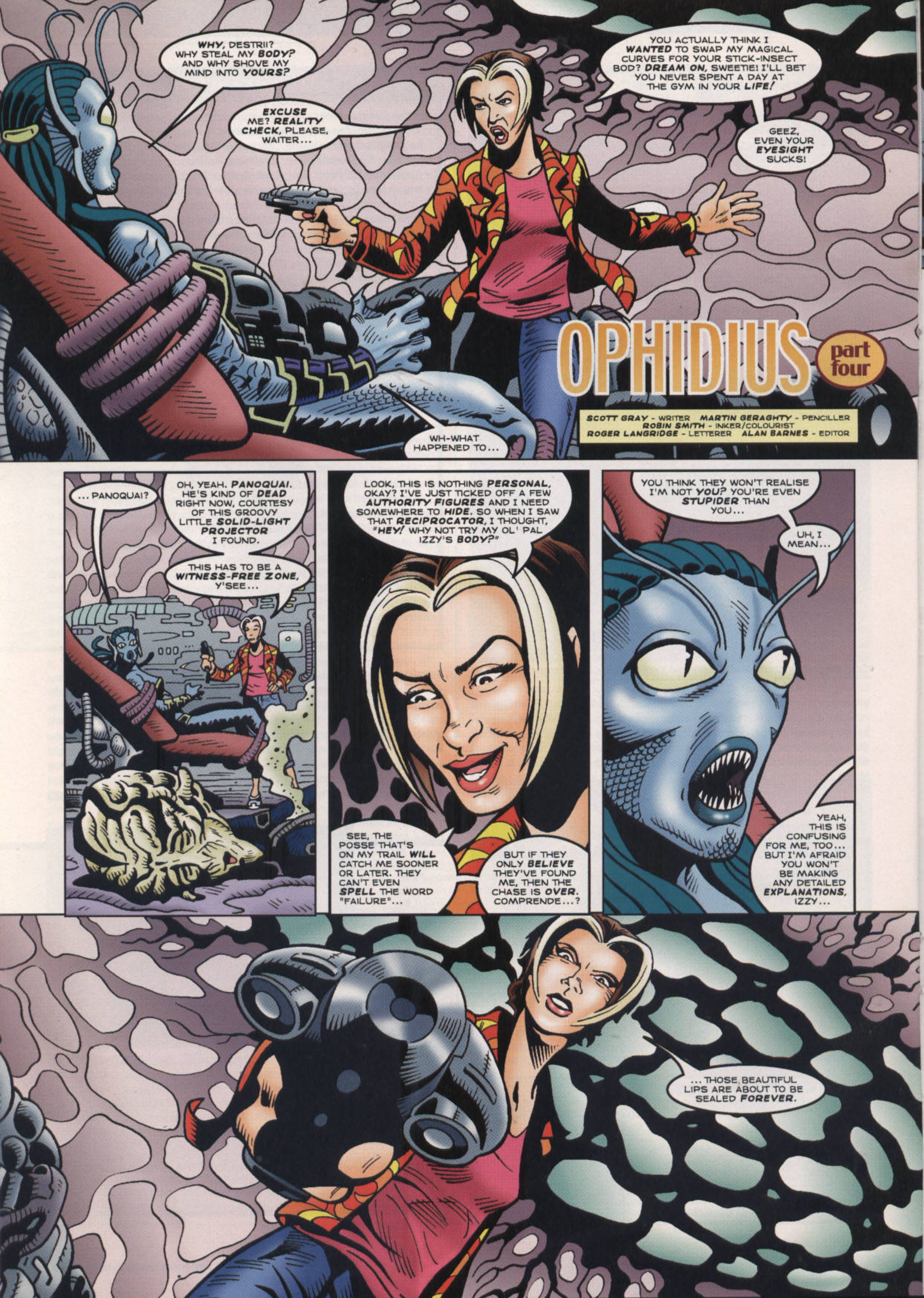
ORIGINAL TRANSMISSION

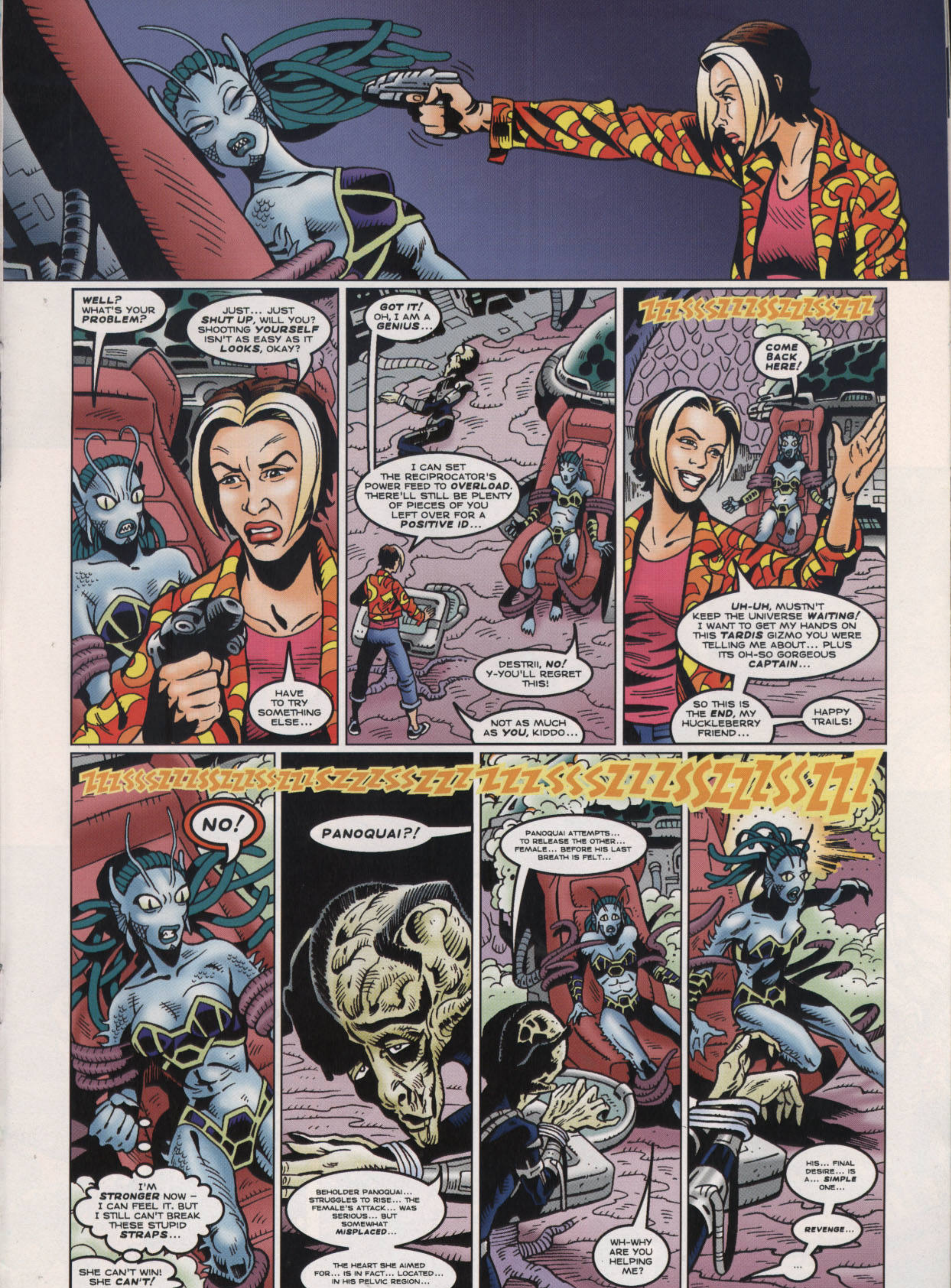
Episode	Transmitted	Time	Duration	Rating (chart pos)	App index
One	11 November 1967	5.10-5.35pm	24'21"	6.7M (68th)	52
Two	18 November 1967	5.25-5.50pm	24'10"	7.1M (71st)	52
Three	25 November 1967	5.25-5.50pm	23'58"	7.4M (64th)	51
Four	2 December 1967	5.25-5.50pm	24'23"	7.3M (63rd)	51
Five	9 December 1967	5.25-5.50pm	24'25"	8.0M (44th)	50
Six	16 December 1967	5.25-5.50pm	21'41"	7.5M (59th)	51

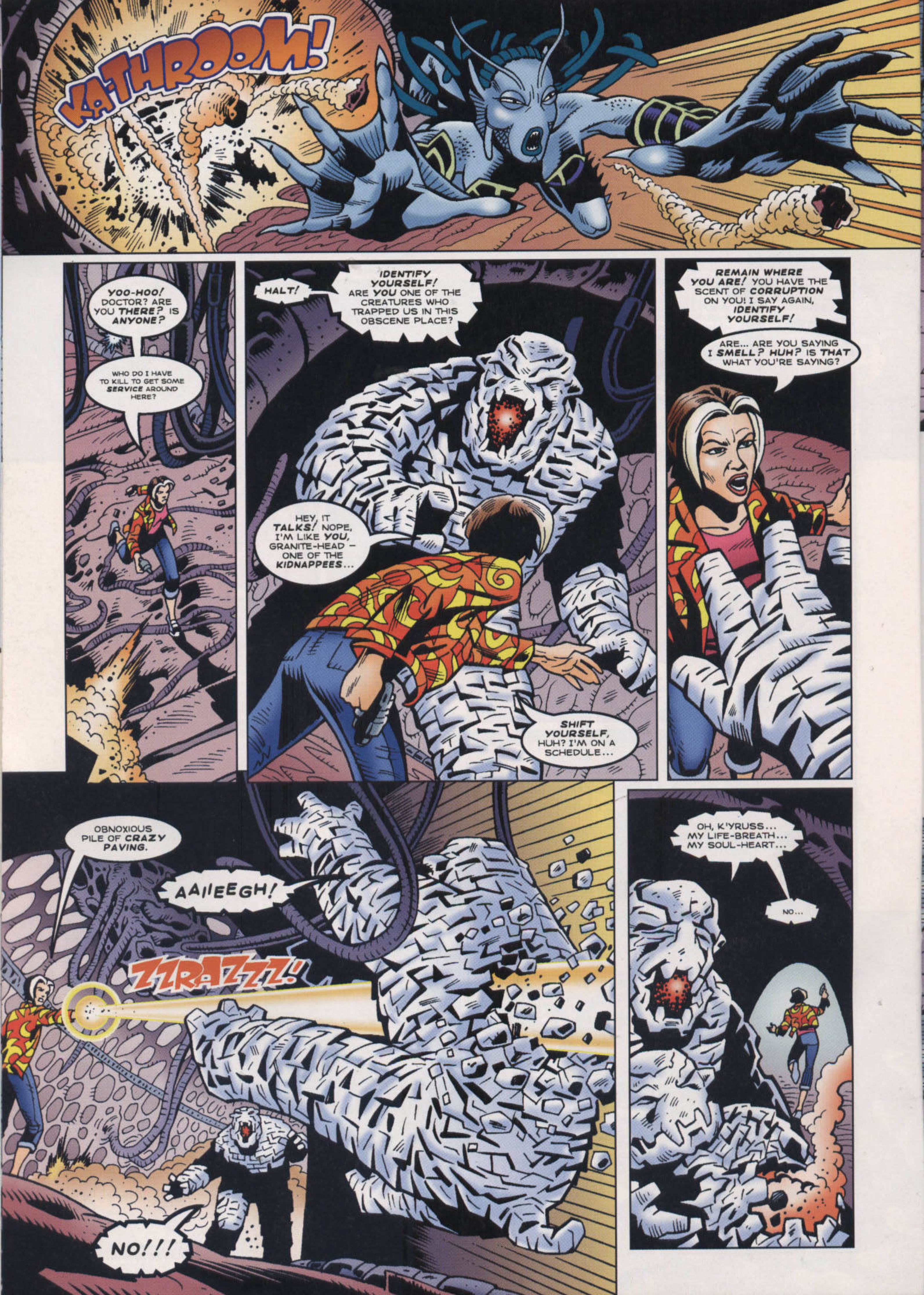
VIDEO RELEASE *Narrator* **David Harley**. *Archive Sound Recording* **Graham Strong**. *Sound Restoration* **Mark Ayres**. *Dubbing Mixer* **Benedict Peissel**. *Rostrum Camera* **Colin Hancock, Laurie Conlon, Sean McHugh**. *Editing* **Nick Kampa, Damian Leask**. *Modelmaker* **Colin Sheppard**. *Special Effects* **Mark Berry, Boyd Nagle**. *Restoration Supervisor* **Ralph Montagu**.

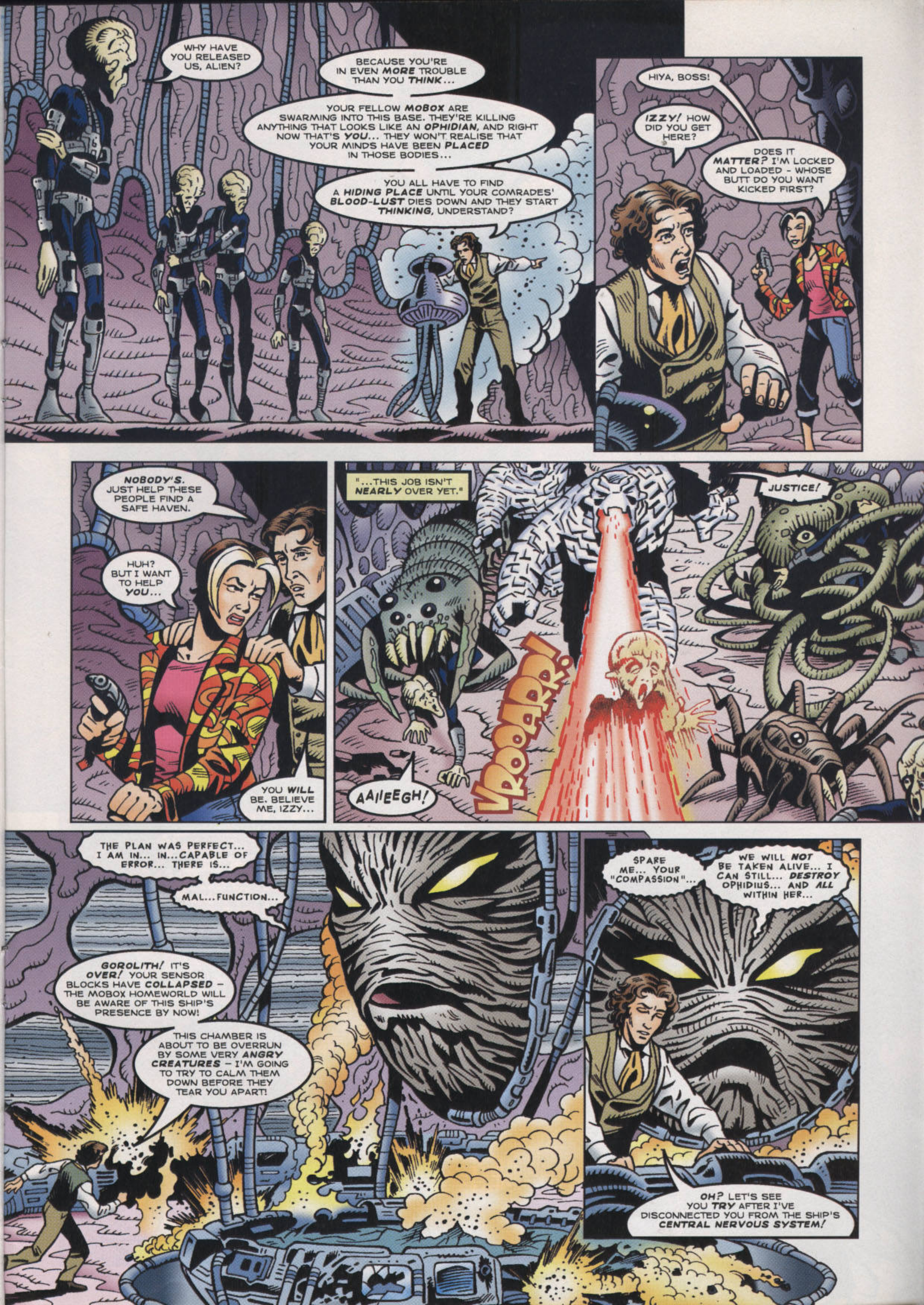
OPHIDIUS part four

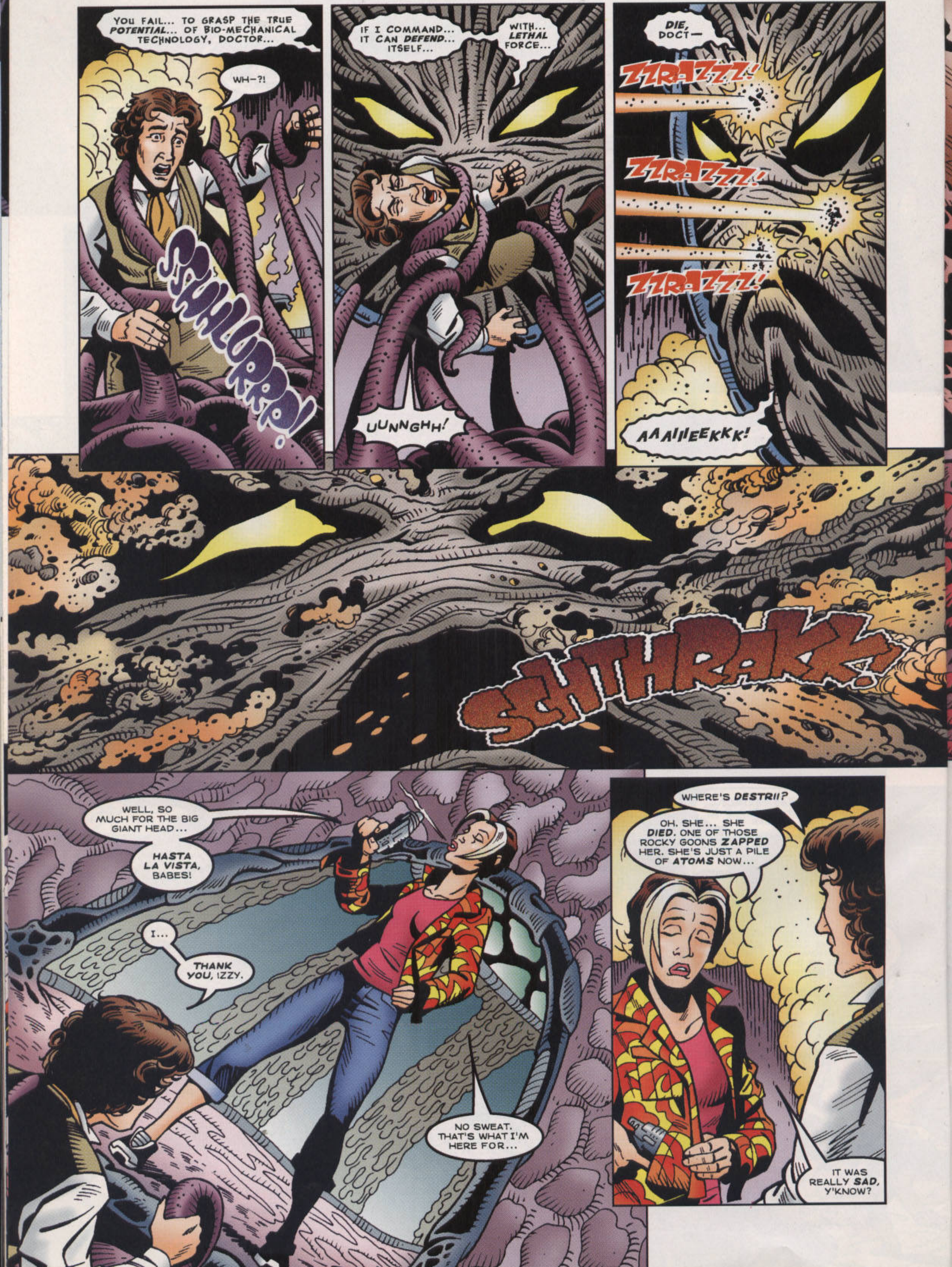
SCOTT GRAY - WRITER **MARTIN GERAGHTY** - PENCILLER
ROBIN SMITH - INKER/COLOURIST
ROGER LANGRIDGE - LETTERER **ALAN BARNES** - EDITOR

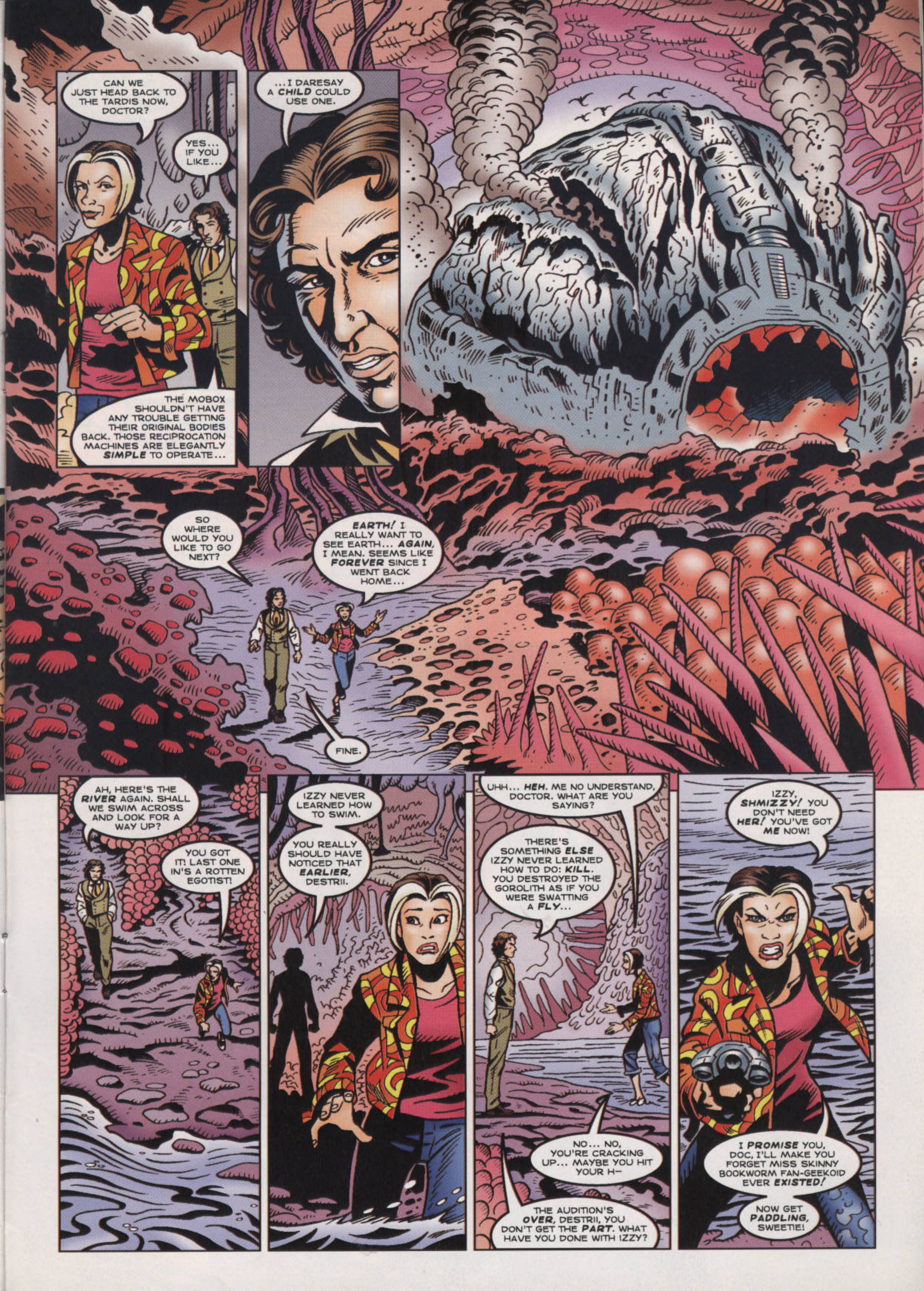

WHY, DESTRII? WHY STEAL MY BODY? AND WHY SHOVE MY MIND INTO YOURS?
EXCUSE ME? REALITY CHECK, PLEASE, WAITER...
YOU ACTUALLY THINK I WANTED TO SWAP MY MAGICAL CURVES FOR YOUR STICK-INSECT BOD? DREAM ON, SWEETIE! I'LL BET YOU NEVER SPENT A DAY AT THE GYM IN YOUR LIFE!
GEEZ, EVEN YOUR EYESIGHT SUCKS!
WH-WHAT HAPPENED TO...
... PANOQUAI?
OH, YEAH. PANOQUAI. HE'S KIND OF DEAD RIGHT NOW, COURTESY OF THIS GROOVY LITTLE SOLID-LIGHT PROJECTOR I FOUND.
THIS HAS TO BE A WITNESS-FREE ZONE, Y'SEE...
LOOK, THIS IS NOTHING PERSONAL, OKAY? I'VE JUST TICKED OFF A FEW AUTHORITY FIGURES AND I NEED SOMEWHERE TO HIDE. SO WHEN I SAW THAT RECIPROCATOR, I THOUGHT, "HEY! WHY NOT TRY MY OL' PAL IZZY'S BODY?"
SEE, THE POSSE THAT'S ON MY TRAIL WILL CATCH ME SOONER OR LATER. THEY CAN'T EVEN SPELL THE WORD "FAILURE"...
BUT IF THEY ONLY BELIEVE THEY'VE FOUND ME, THEN THE CHASE IS OVER. COMPRENDE...?
YOU THINK THEY WON'T REALISE I'M NOT YOU? YOU'RE EVEN STUPIDER THAN YOU...
UH, I MEAN...
YEAH, THIS IS CONFUSING FOR ME, TOO... BUT I'M AFRAID YOU WON'T BE MAKING ANY DETAILED EXPLANATIONS, IZZY...
... THOSE BEAUTIFUL LIPS ARE ABOUT TO BE SEALED FOREVER.

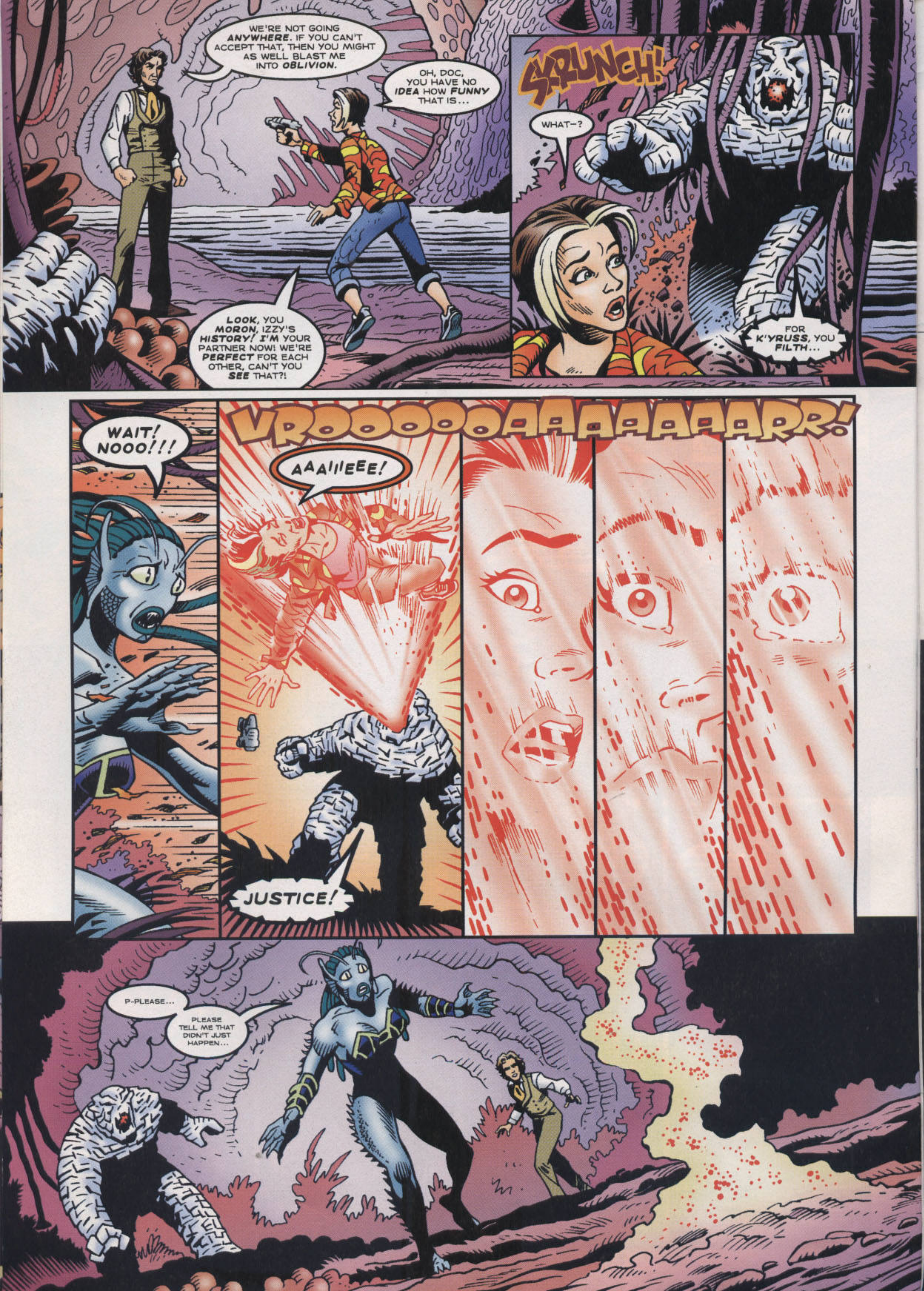

WELL? WHAT'S YOUR PROBLEM?
JUST... JUST SHUT UP, WILL YOU? SHOOTING YOURSELF ISN'T AS EASY AS IT LOOKS, OKAY?
HAVE TO TRY SOMETHING ELSE...
GOT IT! OH, I AM A GENIUS...
I CAN SET THE RECIPROCATOR'S POWER FEED TO OVERLOAD. THERE'LL STILL BE PLENTY OF PIECES OF YOU LEFT OVER FOR A POSITIVE ID...
DESTRII, NO! Y-YOU'LL REGRET THIS!
NOT AS MUCH AS YOU, KIDDO...
ZZZSSSZZZSSZZZSSZZZ
COME BACK HERE!
UH-UH, MUSTN'T KEEP THE UNIVERSE WAITING! I WANT TO GET MY HANDS ON THIS TARDIS GIZMO YOU WERE TELLING ME ABOUT... PLUS ITS OH-SO GORGEOUS CAPTAIN...
SO THIS IS THE END, MY HUCKLEBERRY FRIEND...
HAPPY TRAILS!
ZZZSSSZZZSSZZZSSZZZSZZZSSZZZZZZSSSZZZSSZZZSSZZZ
NO!
I'M STRONGER NOW – I CAN FEEL IT. BUT I STILL CAN'T BREAK THESE STUPID STRAPS...
SHE CAN'T WIN! SHE CAN'T!
PANOQUAI?!
BEHOLDER PANOQUAI... STRUGGLES TO RISE... THE FEMALE'S ATTACK... WAS SERIOUS... BUT SOMEWHAT MISPLACED...
THE HEART SHE AIMED FOR... IS IN FACT... LOCATED... IN HIS PELVIC REGION...
PANOQUAI ATTEMPTS... TO RELEASE THE OTHER... FEMALE... BEFORE HIS LAST BREATH IS FELT...
WH-WHY ARE YOU HELPING ME?
HIS... FINAL DESIRE... IS A... SIMPLE ONE...
REVENGE...
...


KA-THROOM!
YOO-HOO! DOCTOR? ARE YOU THERE? IS ANYONE?
WHO DO I HAVE TO KILL TO GET SOME SERVICE AROUND HERE?
HALT!
IDENTIFY YOURSELF! ARE YOU ONE OF THE CREATURES WHO TRAPPED US IN THIS OBSCENE PLACE?
HEY, IT TALKS! NOPE, I'M LIKE YOU, GRANITE-HEAD – ONE OF THE KIDNAPPEES...
SHIFT YOURSELF, HUH? I'M ON A SCHEDULE...
REMAIN WHERE YOU ARE! YOU HAVE THE SCENT OF CORRUPTION ON YOU! I SAY AGAIN, IDENTIFY YOURSELF!
ARE... ARE YOU SAYING I SMELL? HUH? IS THAT WHAT YOU'RE SAYING?
OBNOXIOUS PILE OF CRAZY PAVING.
AAIIEEGH!
ZZRAZZZ!
NO!!!
OH, K'YRUSS... MY LIFE-BREATH... MY SOUL-HEART...
NO...


WHY HAVE YOU RELEASED US, ALIEN?
BECAUSE YOU'RE IN EVEN **MORE** TROUBLE THAN YOU ***THINK...***
YOUR FELLOW **MOBOX** ARE SWARMING INTO THIS BASE. THEY'RE KILLING ANYTHING THAT LOOKS LIKE AN ***OPHIDIAN,*** AND RIGHT NOW THAT'S ***YOU...*** THEY WON'T REALISE THAT YOUR MINDS HAVE BEEN ***PLACED*** IN THOSE BODIES...
YOU ALL HAVE TO FIND A ***HIDING PLACE*** UNTIL YOUR COMRADES' ***BLOOD-LUST*** DIES DOWN AND THEY START ***THINKING,*** UNDERSTAND?
HIYA, BOSS!
IZZY! HOW DID YOU GET HERE?
DOES IT ***MATTER?*** I'M LOCKED AND LOADED - WHOSE BUTT DO YOU WANT KICKED FIRST?
NOBODY'S. JUST HELP THESE PEOPLE FIND A SAFE HAVEN.
HUH? BUT I WANT TO HELP ***YOU...***
YOU ***WILL*** BE. BELIEVE ME, IZZY...
"...THIS JOB ISN'T ***NEARLY*** OVER YET."
JUSTICE!
VROOARR!
AAIIEEGH!
THE PLAN WAS PERFECT... I AM IN... IN...CAPABLE OF ERROR... THERE IS...
MAL...FUNCTION...
GOROLITH! IT'S ***OVER!*** YOUR SENSOR BLOCKS HAVE ***COLLAPSED*** – THE MOBOX HOMEWORLD WILL BE AWARE OF THIS SHIP'S PRESENCE BY NOW!
THIS CHAMBER IS ABOUT TO BE OVERRUN BY SOME VERY ***ANGRY CREATURES*** – I'M GOING TO TRY TO CALM THEM DOWN BEFORE THEY TEAR YOU APART!
SPARE ME... YOUR "COMPASSION"...
WE WILL ***NOT*** BE TAKEN ALIVE... I CAN STILL... ***DESTROY*** OPHIDIUS... AND ***ALL*** WITHIN HER...
OH? LET'S SEE YOU ***TRY*** AFTER I'VE DISCONNECTED YOU FROM THE SHIP'S ***CENTRAL NERVOUS SYSTEM!***


YOU FAIL... TO GRASP THE TRUE *POTENTIAL*... OF BIO-MECHANICAL TECHNOLOGY, DOCTOR...
WH–?!
SSHHLURRRP!
IF I COMMAND... IT CAN *DEFEND*... ITSELF...
WITH... *LETHAL* FORCE...
UUNNGHH!
DIE, DOCT—
ZZRAZZZ!
ZZRAZZZZ!
ZZRAZZZ!
AAAIIIEEKKK!
SCHTHRAKK!
WELL, SO MUCH FOR THE BIG GIANT HEAD...
HASTA LA VISTA, BABES!
I...
THANK YOU, IZZY.
NO SWEAT. THAT'S WHAT I'M HERE FOR...
WHERE'S *DESTRII*?
OH, SHE... SHE *DIED*. ONE OF THOSE ROCKY GOONS *ZAPPED* HER. SHE'S JUST A PILE OF *ATOMS* NOW...
IT WAS REALLY *SAD*, Y'KNOW?


CAN WE JUST HEAD BACK TO THE TARDIS NOW, DOCTOR?
YES... IF YOU LIKE...
THE MOBOX SHOULDN'T HAVE ANY TROUBLE GETTING THEIR ORIGINAL BODIES BACK. THOSE RECIPROCATION MACHINES ARE ELEGANTLY **SIMPLE** TO OPERATE...
...I DARESAY A **CHILD** COULD USE ONE.
SO WHERE WOULD YOU LIKE TO GO NEXT?
EARTH! I REALLY WANT TO SEE EARTH... **AGAIN,** I MEAN. SEEMS LIKE **FOREVER** SINCE I WENT BACK HOME...
FINE.
AH, HERE'S THE **RIVER** AGAIN. SHALL WE SWIM ACROSS AND LOOK FOR A WAY UP?
YOU GOT IT! LAST ONE IN'S A ROTTEN EGOTIST!
IZZY NEVER LEARNED HOW TO SWIM.
YOU REALLY SHOULD HAVE NOTICED THAT **EARLIER,** DESTRII.
UHH... **HEH.** ME NO UNDERSTAND, DOCTOR. WHAT ARE YOU SAYING?
THERE'S SOMETHING **ELSE** IZZY NEVER LEARNED HOW TO DO: **KILL.** YOU DESTROYED THE GOROLITH AS IF YOU WERE SWATTING A **FLY...**
NO... NO, YOU'RE CRACKING UP... MAYBE YOU HIT YOUR H–
THE AUDITION'S **OVER,** DESTRII, YOU DON'T GET THE **PART.** WHAT HAVE YOU DONE WITH IZZY?
IZZY, **SHMIZZY!** YOU DON'T NEED **HER!** YOU'VE GOT **ME** NOW!
I **PROMISE** YOU, DOC, I'LL MAKE YOU FORGET MISS SKINNY BOOKWORM FAN-GEEKOID EVER **EXISTED!**
NOW GET **PADDLING,** SWEETIE!


WE'RE NOT GOING **ANYWHERE**. IF YOU CAN'T ACCEPT THAT, THEN YOU MIGHT AS WELL BLAST ME INTO **OBLIVION**.
OH, DOC, YOU HAVE NO **IDEA** HOW **FUNNY** THAT IS...
LOOK, YOU **MORON**, IZZY'S **HISTORY**! **I'M** YOUR PARTNER NOW! WE'RE **PERFECT** FOR EACH OTHER, CAN'T YOU **SEE** THAT?!
SKRUNCH!
WHAT-?
FOR **K'YRUSS**, YOU **FILTH**...
WAIT! NOOO!!!
VROOOOOOAAAAAAAARR!
AAAIIIEEE!
JUSTICE!
P-PLEASE...
PLEASE TELL ME THAT DIDN'T JUST HAPPEN...

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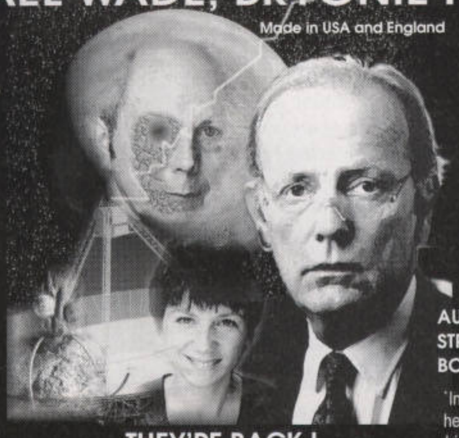

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Irish Times

Michael Wade's diverse international performances include lead roles in *Mutabilitie* by director Michael Caven, roles for director Ray Cooney, a range of voices for the special production of *Under Milk Wood* with Anthony Hopkins, CS Lewis in *Corridors of Power*, a lead role in *Crucifixion Island*, and various roles in *Dr.Who* and many of its spin-off sell throughs. **Bryonie Pritchard**'s tv work includes *The Bill* as DSE Barbara Jackson, *Casualty* and the hard hitting series *Prime Suspect*. Her comedy appearances include *Fist of Fun*, and *Friday Night Armastice*. Joined by artist **Anneke Wills** (*The Saint / The Avengers / Dr.Who*), who plays the ruthless head of the Network, 'Deloris', these characters lead us into an alternative series of future histories; stories which focus on contemporary science issues.. **But WHO will be playing Police Commander JEROD of the man-machine Masked Police?** You voted in our internet pole! For more news... including Role Play Game...

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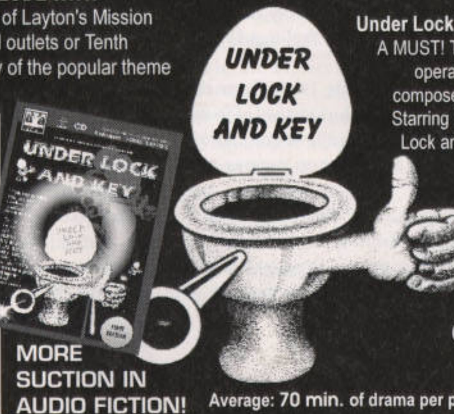

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Stockists advertise in this magazine and are also detailed on the web site. Also try **www.tenthplanet.co.uk** for more Layton's Mission news! Or there's the site of the series creator for official Layton's Mission pages of news on both the tv pilot, role play, cartoon strip and audio series...

Average: **70 min.** of drama per per single compact disc..

www.PeterTrapani.com

Who in SF:UK

SF:UK, a new Channel 4 documentary series charting the development of British science fiction, commenced in March – and *Doctor Who* is featured extensively in the fifth episode, scheduled at press time for the ungodly hour of 12:50 am on Sunday 15 April as part of the '4Later' strand. Expect an emphasis on the programme's 1970s heyday.

Tomorrow never dies

Big Finish Productions has announced a new range of single-disc audio dramas based on cult 1970s science fiction series *The Tomorrow People*. Mooted as ITV's answer to *Doctor Who*, *The Tomorrow People* concerned a group of youngsters who were the next stage in human evolution – '*homo superior*' – and their battles to protect our planet from a succession of larger-than-life villains.

These new audios, the first of which has been written by prolific *Doctor Who* author Gareth Roberts alongside ex-Virgin Books editor Rebecca Levene, promise to be remarkably faithful to the spirit of the original show. Returning to the fold for the first release, entitled *The New Gods*, are Nicholas Young as John and Phillip Gilbert as biotronic computer TIM; they will be joined by *Grange Hill* actor Daniel Wilson as Paul and Helen Goldwyn as Elena. Three further stories are planned; Big Finish hopes to use other original cast members in future releases.

A day with Debbie!

Timeless, the Cardiff *Doctor Who* Local Group, is organising a one-day mini convention centred around **DWM** cover star Deborah Watling on Saturday 5 May, at the University of Wales, Cardiff. The event is limited to 100 attendees and tickets cost £10.00 on the door/£9.00 in advance, with all profits donated to charity. For further details, email *albion@knightofpendragon.fsnet.co.uk* or write, enclosing an SAE, to: Kristian Barry, 19 Springfield Court, Church Village, Pontypridd, Rhondda Cynon Taff, CF38 1DP.

INDEPENDENT PUBLISHERS TAKE LICENCES FOR NEW FICTION AND NON-FICTION WORKS

Who publishing explosion!

The ever-expanding *Doctor Who* publishing programme welcomes a newcomer to the scene this autumn: Telos Publishing Ltd, which has been awarded a licence by BBC Worldwide to produce a series of original *Doctor Who* novellas.

Released alongside the two existing ranges of BBC Books Eighth Doctor and 'Past Doctors' paperbacks, this new range of books, each of between 20-40,000 words in length – somewhere between a long short story and a brief novel – will be printed in a lavish hardcover format.

To be published quarterly, the books will be available in hardback only, and will boast leather-effected, foil-stamped binding plus a full-colour artwork frontispiece. Each will be a numbered limited edition, and each is expected to retail at around the £25-30 mark. The books will be available from selected dealers, but a subscription service, including a facility for payment by instalments, is planned.

No authors or artists have been announced as yet, but a number of established *Doctor Who* novelists are known to have expressed an interest. Full details of the first few releases are expected soon, to be announced both in the pages of **DWM** and on the publishers' website [*www.telos.co.uk*].

The men behind Telos Publishing – whose first release will be based on the Channel 5 horror series *Urban Gothic* – are David J Howe and Stephen James Walker, familiar from their work on Virgin's *Sixties*/*Seventies*/*Eighties* books, plus the early *Decalog* short story anthologies.

Time Teamer pens location guide!

Another independent publisher will be releasing a BBC-authorised *Doctor Who* book this autumn – when Reynolds & Hearn (one half of which is former **DWM** editor Marcus Hearn) issues *Doctor Who On Location* [title tbc], a guide to every single one of the sites where *Doctor Who* has been recorded throughout its history. Written by **DWM**'s very own *Time Team* member Richard Bignell, this definitive gazetteer promises over 150 rare pictures from the series' out-of-doors shooting, many never-before-published.

The Abominable Snowmen **– as seen on a Welsh B-road near you, probably**

CLAPHAM, MORRIS AND PARKIN PEN EDAS FOR 2002

BBC Books live in Hope!

Three more Eighth Doctor novels have been announced for publication in the early part of next year – all of which add elements to an ongoing story arc, precise details of which remain under wraps.

In February, Paul Magrs' *Mad Dogs and Englishmen* is followed by a book from *The Taking of Planet 5* co-author Mark Clapham titled simply *Hope* – in which TARDIS traveller Anji has to come to terms with her feelings for the Doctor.

The March novel is the punningly-titled *Anachrophobia* [sic], from the word processor of Jonathan Morris – whose year 2000 debut *Festival of Death* received uniformly positive reviews. Described as "weird", *Anachrophobia* centres around time spillage and time paradoxes, and is set on a snowy and desolate colony world.

Finally, fan favourite Lance Parkin makes a return to the range in April with *Trading Futures*, a *Mission Impossible*/James Bond-style caper set in Earth's near future in which the Doctor and company go in search of the person or persons unknown who are attempting a sell a time machine to the highest bidder ...

Win a straitjacket!

DOCTOR WHO
MINUET IN HELL
PAUL McGANN
NICHOLAS COURTNEY

The Eighth Doctor's having a devil of a time in this month's Big Finish release, *Minuet in Hell* – which brings to a close Paul McGann's first audio *Doctor Who* season. Robbed of his memories, incarcerated in an asylum and given Nick Briggs as a cellmate, the poor man is understandably relieved when his old friend the Brigadier turns up. But if even the Doctor can't be sure who he is, how will Lethbridge-Stewart know him?

For a chance win one of five copies of the play, simply answer the following devilish question:

What's the name of the Brigadier's wife?

Is it: [a] Doris; [b] Norris; or [c] Horace?

Answers on a postcard or stuck-down envelope marked HELL IS OTHER PEOPLE to the editorial address by 2 May. Liberty Hall!

DIRECTOR TALKS ON TV MOVIE DVD – BUT *REMEMBRANCE* IS FOUND LACKING ...

Yakety Sax!

Geoffrey Sax, director of the 1996 *Doctor Who* TV Movie, will be providing a commentary for the forthcoming DVD release of the film, BBC Worldwide has announced.

Sax's will be the first single-person commentary on a *Doctor Who* DVD – and, according to the Restoration Team who oversee the DVD releases, the director gives "great insight into the technical complexeties of making the show".

The DVD, scheduled for release later this year, will contain an uncut print of the TV Movie plus, it is hoped, a number of extras including trailers, deleted scenes and the 'electronic press kit' produced at the time which contains interviews with the cast and crew. An interview with the TV Movie's producer, Philip Segal, was recorded at the Gallifrey 2001 convention, also for inclusion on the disc. Movie Doctor Paul McGann was approached by the team, but declined to be involved with the release.

Meanwhile, a number of **DWM** readers have contacted us regarding the new DVD version of *Remembrance of the Daleks* – and the fact that certain scenes differ from the transmitted version. **DWM** spoke to Restoration Team member Steve Roberts, who told us:

The TV Movie: McGann and Sax

"At the start of the *Remembrance of the Daleks* remastering project, we experimented with dropping in shots from earlier edits where possible, in order to effectively restore one tape generation. Regrettably, some of the shots that had been replaced were not exactly identical in the two versions, as some additional video effects work had been carried out and I'm afraid that we simply didn't notice.

"The most obvious discrepancy is in Part One, during the famous scene where a soldier is exterminated and his skeleton is briefly visible. The DVD is missing the Dalek ray that hits the soldier, although the skeleton effect is intact. Another ray blast is also missing from the junkyard sequence and an overlay of smoke rising from a blown-up Dalek casing is missing from Part Two.

"We can only aplogise for our error – we're only human and we do make mistakes. We're changing our working methods to ensure that this sort of mistake cannot happen again. The master tapes will be recalled and the shots reinstated as they should be, which will mean that the forthcoming US DVD releases will have them intact.

"We apologise for our error and hope that it doesn't detract too much from the viewer's enjoyment of what we otherwise believe to be an excellent disc."

Big Finish has brought werewolf audio *Loups-Garoux* up to May. At the December recording, clockwise: Peter Davison (the Doctor) and Mark Strickson (Turlough); Davison and Burt Kwouk (Dr Hayashi); Kwouk, Eleanor Bron (Ileana De Santos) and Nicky Henson (Pieter Stubbe)

Outside the Spaceship

compiled by Dominic May

Television Tom Baker is reportedly set to be interviewed by his *Dead Ringers* counterpart, Jon Culshaw, in a new ITV show. **Caroline John** can be seen in one of the current advertisements for Swedish furnishing stores Ikea. Now a wildlife producer for Partridge Films, **Mark Strickson** has two further Discovery Channel commissions on the way, *Dangerous African Animals* and *Dangerous American Animals*; he will also be writing and presenting *Animal Front Line* for Animal Planet Europe. *Meglos* scripters **John Flanagan and Andrew McCulloch** are writing for the new series of BBC1's *MacCready and Daughter*. Graeme Harper has lately been directing episodes of ITV's *The Bill* and BBC1's *Grange Hill*. Directors **Michael Owen Morris** and **Alan Wareing** have both been back behind the cameras at Holby for the latest series of *Casualty*; prolific *Who* novelist **Paul Cornell** has penned an episode for the hospital drama's next season, beginning in the autumn.

Film Action comedy *51st State*, produced by *Delta and the Bannermen* writer **Malcolm Kohll**, has completed shooting and will be released in the summer; Kohll continues to develop the $4 million *MutAnt* (previously *Sandmother*) and has started work on the $6 million *90 Minutes*.

Stage Kate O'Mara [pictured] lately starred in her own production of Mordaunt Shairp's blackly comic whodunnit *The Crime at Blossoms* at the Brewhouse Theatre, Taunton alongside sometime Time Lord Castellan **Paul Jerricho. Bonnie Langford** joined *The Greatest Show in the Galaxy*'s **Jessica Martin** in the charity show *Fred Astaire: His Daughter's Tribute* at the London Palladium on 18 February. At the 25th Lawrence Olivier Awards, *Ultimate Adventure* companion **Rebecca Thornhill** received a nomination for 'Best Supporting Performance in a Musical' for *Singin' in the Rain*. Valeyard **Michael Jayston** is touring in David Hare's *Amy's View*.

Collectors' Heaven

May Video **Doctor Who: City of Death** [Fourth Doctor & Romana] BBC *Video* **Audio drama Doctor Who: Loups-Garoux** by Marc Platt [Fifth Doctor & Turlough] *Big Finish* **Novel Doctor Who: Eater of Wasps** by Trevor Baxendale [Eighth Doctor] BBC *Books* **Novel Doctor Who: Asylum** by Peter Darvill-Evans [Fourth Doctor & Nyssa] BBC Books

June DVD Doctor Who: The Caves of Androzani [Fifth Doctor & Peri] BBC *Worldwide* **Audio drama Doctor Who: Bloodtide** by Jonathan Morris [Sixth Doctor & Evelyn] *Big Finish* **Audio drama Dalek Empire I: Invasion of the Daleks** by Nicholas Briggs *Big Finish* **Novel Doctor Who: The Year of Intelligent Tigers** by Kate Orman [Eighth Doctor] BBC Books **Novel Doctor Who: Superior Beings** by Nick Walters [Fifth Doctor & Peri] BBC Books

July Video Doctor Who: The Sun Makers [Fourth Doctor, Leela & Kg] BBC *Video* **CD Doctor Who: The Abominable Snowmen** [Second Doctor, Jamie & Victoria] BBC *Radio Collection* **CD Doctor Who: Genesis of the Daleks/Exploration Earth** [Fourth Doctor & Sarah] BBC *Radio Collection* **Audio drama Doctor Who: Dust Breeding** by Mike Tucker [Seventh Doctor & Ace] *Big Finish* **Audio drama Dalek Empire II: The Human Factor** by Nicholas Briggs *Big Finish* **Novel Doctor Who: The Slow Empire** by Dave Stone [Eighth Doctor] BBC *Books* **Novel Doctor Who: Byzantium!** by Keith Topping [First Doctor, Ian, Barbara & Vicki] BBC *Books*

August DVD Doctor Who [TV Movie] [Eighth Doctor] BBC *Worldwide* **Audio drama Doctor Who: Project: Twilight** by Cavan Scott & Mark Wright [Sixth Doctor & Evelyn] *Big Finish* **Novel Doctor Who: Dark Progeny** by Steve Emmerson [Eighth Doctor] BBC *Books* **Novel Doctor Who: Bullet Time** by David A MacIntee [Seventh Doctor & Sarah] BBC Books

September Video Doctor Who: Four to Doomsday [Fifth Doctor, Adric, Nyssa & Tegan] BBC *Video* **Audio drama Doctor Who: The Eye of the Scorpion** by Iain McLaughlin [Fifth Doctor & Peri] *Big Finish* **Novel Doctor Who: The City of the Dead** by Lloyd Rose [Eighth Doctor] BBC *Books* **Novel Doctor Who: Psience Fiction** by Chris Boucher [Fourth Doctor & Leela] BBC Books

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Two-fingered

IF MUSIC BE THE FOOD OF HATE: THE THIRD DOCTOR FACES ANARCHY IN THE UK

DOCTOR WHO: RAGS

NOVEL BBC Books
AUTHOR Mick Lewis
RRP £5.99 **ISBN** 0 563 53826 0

When characters stumble on the unexpected in *Doctor Who*, they're not usually taking a leak at the time. And when possessed by unearthly powers, we expect them merely to speak in a monotone – not carry out a vicious attack, leaving the scene red with blood. *Rags* is Pertwee for the post-watershed, a punch in the stomach for the tea-and-biscuits world of the UNIT family. Eye-gouging and dismemberment are common in a book doused in bodily fluids, and it's for just such content that *Rags* will be admired ... or condemned.

Maggots wriggling from mouths and eye-sockets may recall the zombie films of the 'video nasty' age, but *Rags* is no gratuitous mess; death and carnage are central to it. Violence and hatred are how its antagonist intends to claim the Earth – and in raising the spectre of mob rule, author Mick Lewis pulls no punches.

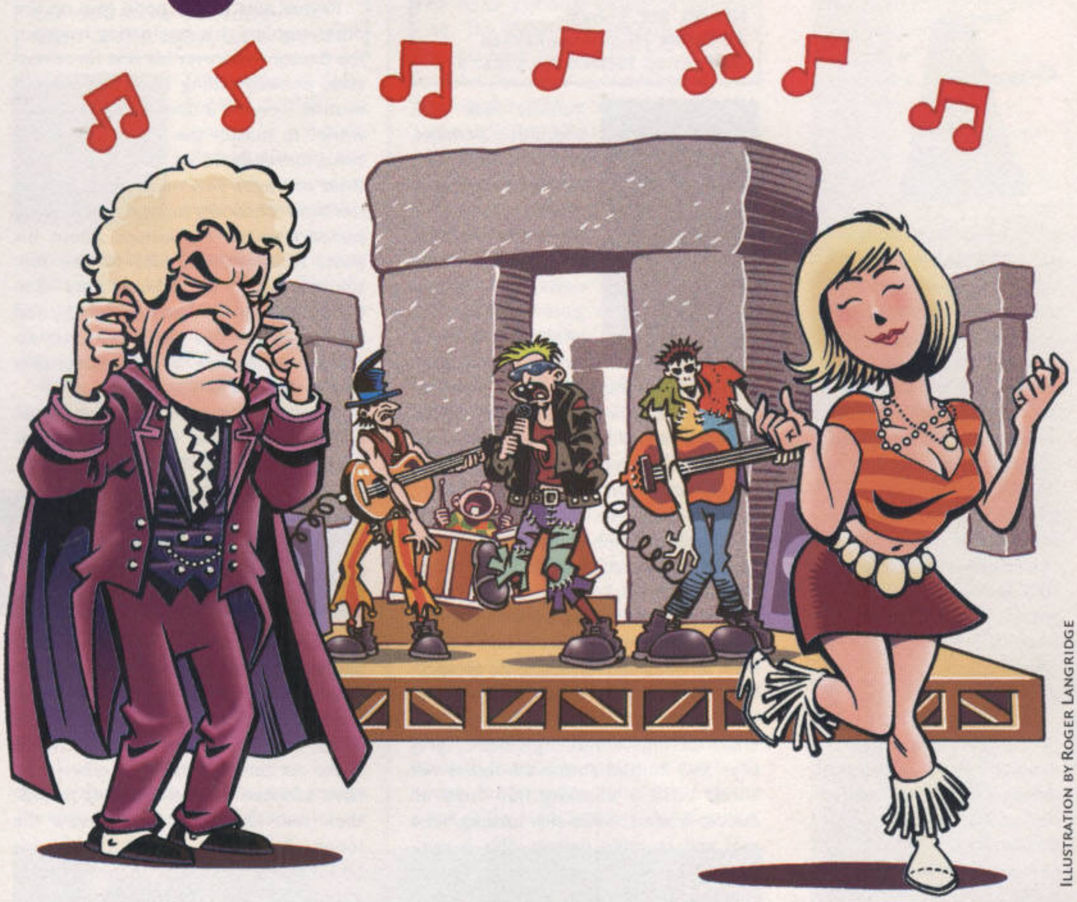

ILLUSTRATION BY ROGER LANGRIDGE

Rags chooses a popular face for its anarchy – the two-fingered, anti-everything scowl of punk. It's set in 1979, when one such band is exciting the youth of south-west Britain, the ancient sites of which are being swarmed over by a convoy hungry for their angry music. The human slaughter brought by each fresh gig isn't, however, the work of hostile lyrics, but of the Ragman – in effect, the band's manager – a twisted, cynical alien bent on causing society to crash. Rioting against establishment and wealth, *Rags* pumps out the sole message of punk loud and clear – even though, ultimately, it shows anarchy to have its own authority and rules, suggesting that the need to hate is anathema to understanding, stifling the creative and the individual.

So who lives in a world like this? Well, apparently, the Third Doctor does. Lewis does to the character what Nigel Kneale did to his Professor Quatermass (also in 1979, oddly enough): fresh from clear-cut battles with slimy aliens, the Doctor is faced by what first appears to be a social difficulty, his knowledge and position being dismissed by the young as 'old world' and so part of their problem. Kneale, though, had time on his side. It's right that his Professor, a trailblazer of the 1950s, should have reappeared 20 years later, out of touch with the world. Lewis, though, has to pretend the Doctor and friends already fit into his 1979, even though they clearly don't. It works by not forcing the two worlds together. While throats are being ripped in the countryside, the regulars remain in more traditional situations; even the Doctor's confrontation with the Ragman takes place in a fantastic realm that has Colour Seperation Overlay splattered all over it. It's tempting to see the writing shift accordingly. Descriptions are lurid and unusual, but the Doctor and UNIT are captured in familiar sketches, great attention being paid to the twitches of the Brigadier's moustache and the size of the Doctor's nose. The bridge between the *Doctor Who* of producer Barry Letts and that of Mick Lewis is the character of Jo Grant. Of the right age and spirit, she's the perfect illustration of the Ragman's power, who turns the most loyal and unquestioning of the Doctor's friends into a portrait of contempt.

This is Pertwee for the post-watershed, a punch in the stomach for the UNIT family

Rags can be whatever the reader wants it to be. For the cynical-minded, Jo's thoughts might make it a comment on the Pertwee era – but it could equally be seen as a statement on class, a snapshot of youth culture (the rave scene would work well as a modern equivalent), or a feverish exercise in horror writing. In its mimicry of the Press, it can also be darkly humorous.

Lewis writes vividly, putting down savage, unforgettable images for the brave who make the distance; the horrible is so fluent and energised that the reader actually feels touched by the Ragman's blood-lust on occasion. The gory crescendoes do, however, fall into a pattern which is repeated just a shade too often. While *Rags* has a beginning and an end, plus a chilling backstory in the Ragman's form as a 17th century minstrel, the band's travels from location to location, and the shifts from calm to chaos and back again, don't really provide a great deal of plot for the middle chapters – though their visceral impact could hardly lead to any loss of attention.

Rags' graphic brutality could make it notorious for some time, which might hide how well Lewis also writes scary *Doctor Who* of the older tradition. The Ragman, gliding and hissing into scenes, is extremely disturbing, and proves to be one of the best bogeymen in the business without physically raising a fist to anyone. VANESSA BISHOP

WARNING! Spoilers ahead

*It's **Doctor Who Magazine**'s policy to review new Doctor Who adventures as fully as possible, from beginning to end – so if you've not yet read or listened to the books and audios under discussion in this issue, and you don't want their plots to be given away, stop reading now!*

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BY VANESSA BISHOP

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Profound

THE EIGHTH DOCTOR GETS IN TOUCH WITH HIS FEMININE SIDE

DOCTOR WHO: EARTHWORLD

NOVEL BBC BOOKS
AUTHOR JACQUELINE RAYNER
RRP £5.99 **ISBN** 0 563 53827 9

'*Jurassic Park* with androids', perhaps, or '*Westworld* with dinosaurs'; two ways in which Jacqueline Rayner could have sold her debut novel, a book that pays homage to Michael Crichton's almost Terry Nation-like ability to reuse his own material. However, what begins as a light-hearted romp through a multi-zoned theme park quickly become something more complicated – as psychotic little girls, juvenile terrorists and power-hungry conspirators combine to welcome the Eighth Doctor back to a life of space and time adventuring.

Strikingly, and uniquely in *Doctor Who* fiction, *EarthWorld* is 'Chick Lit'. Writing from an unashamedly feminine perspective, Rayner tells much of her story through the eyes of Anji – whose experiences of impractical high heels, grey bras and knitted cotton cardigans will surely elicit a knowing nod from all female readers, while also making her a real and rounded person. This is reinforced by Anji's occasional unsent e-mails to her ex- (as in 'dead') boyfriend, Dave, commenting on the action. While this approach parallels the diary entries so familiar to readers of Bernice Summerfield's *New Adventures*, that's really no bad thing. If Anji turns out to be half as successful a companion as her esteemed predecessor, then we're in for a real treat. And, on the basis of this novel, she's on the right track.

Rayner also gets a good grip on the other regulars. It's fascinating to watch the Doctor rediscover his zest for adventure, joyously falling back into the old routine – even if it does take him a little while to master the intricacies of the sonic screwdriver (but then, it does have three settings). Fitz, meanwhile, is in an uncharacteristically morbid mood, as he ponders recent revelations about his past. However, it's nice to see him thinking about something other than bedding the nearest available lady, and let's hope that this previously underexplored dimension of his personality carries through to later books.

Rayner's own inventions are perhaps a little less fleshed out, though never boring. There are the sinister triplets, Asia, Antarctica and Africa – whose sinister habit of popping up unexpectedly, and their delight in torture, makes them the spiritual cousins of *The League of Gentlemen*'s devilish Denton twins. There are the surly teenage rebels who have adopted silly sci-fi names to hide their real identities. And there's the loopy President Hoover, with his honorific 'F' and his unconventional approach to child discipline, completely blind to his all-round impotence. But then, the gap between perception and reality is a theme of the book.

EarthWorld starts out as pure comedy, with laughter bursting out loud from every page. Using knowledge surely gleaned from her *Time Team* sessions for **DWM**, Rayner affectionately pokes fun at *Doctor Who*'s clichés, from the Part One decision to run in the opposite direction from the TARDIS, to the final episode where events neatly dovetail together. But although the book is very funny, Rayner also has a serious intent. In their own ways, the triplets, plus Anji, Fitz and the Doctor, are all scarred by the past, each dealing with those scars as best they can. Deprived of love, and convinced they are callous killers, the triplets simply behave in the way they are expected to; conversely, the Doctor, Fitz and Anji have each other, each one helping the others through their pain, providing comfort and protection. Rayner also explores the nature of identity, suggesting that if a person truly believes that they are something, then they are. It's the kind of simple and profound sentiment John Lennon would be proud of, especially as Rayner manages to get her message across without being preachy or mawkish.

EarthWorld is an accomplished and enjoyable debut, rarely displaying the customary 'first novel' faults. It might have been interesting to have explored the potentially intriguing idea of New Jupiter's class conflict between the Earth-loyal rulers and the majority, but this would probably have detracted from the main thrust of the book. Like the best episodes of *Buffy the Vampire Slayer*, *EarthWorld* is entertainment with a genuine point. The icing on the cake is Rayner's Helen Fielding approach, which is a new style for the *Doctor Who* books – and one well worth pursuing. There have been regrettably few female *Doctor Who* authors, but this novel goes some way to redressing the balance.

MATT MICHAEL

> **Uniquely in Doctor Who fiction, Earthworld is 'Chick Lit'**

Blunt

SPACE JUNK – IN MORE WAYS THAN ONE

DOCTOR WHO: SWORD OF ORION

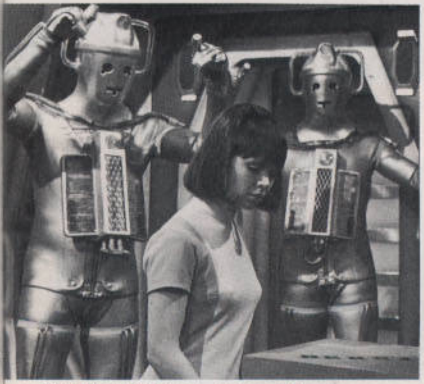
AUDIO DRAMA BIG FINISH
AUTHOR NICHOLAS BRIGGS
RRP £13.99

When the icily efficient Deeva Jansen, having assumed the identity of the captain of a space rag-and-bone van, is unmasked as an android pretending to be a human agent of droid-hunting intelligence agencies, it's a fantastic *denouement*. But what an unrewarding way to reach it. Instead of providing enough clues and sufficient thinking time for listeners to work it out, *Sword of Orion* cheats, ending on a dramatic *non sequitur*.

It's incredibly frustrating – because otherwise, the production's elements are near-perfect. Above all, the sound effects remind one that space is very big, very cold, and will kill you given the slightest opportunity. The music makes this an unmistakeable Cyberman story, by turns referencing *Earthshock*'s clangs and bumps, *Revenge of the Cybermen*'s bugle signatures and *The Wheel in Space*'s *musique concrete*. And Nicholas Briggs' script highlights the villains' scariest aspect – their recruitment policy.

The cast give faultless performances, though the fact that there are so many crewmembers aboard the *Vanguard* often makes it hard to distinguish between them. Here, the Doctor and Charley seem less thoughtful characters than was suggested in *Storm Warning*: he's in rapid-fire observe/ deduce/ respond mode throughout, exhibiting few mannerisms specific to his Eighth incarnation; and, having initally marked Charley out as a sort of 1930s Ace, I now find she's more of an Establishment figure – abhorring unfairness, but still expecting comfort and cleanliness. One of her speeches here is utterly adorable, with blatantly audible quotation marks around every technological innovation she's forced to mention, suggesting that she does not, and has no desire to, understand them; it's unforgivable, therefore, that she should later trot out the term "life support pack" as if she's been travelling in space for years. Why create such a distinctive companion, only to have her slide towards the generic so soon?

So, clumsy use of the regulars aside, what makes *Sword of Orion* so blunt and ineffective? Abusing straight-to-disc flexibility, it is – at very nearly two hours – far too long. Much of the opening episode is superfluous. The Doctor and Charley's pet Vortisaur's sickness serves only to provide a pointless (and unresolved) pre-titles hook, and get them to the Garazone Bazaar. There, Ike and



The Wheel in Space ... repeated?

Grash's smuggling scam is established and everyone gets bundled aboard the scrap ship *Vanguard*. Next, a ridiculous contrivance (the *Vanguard*'s warp engines are briefly engaged in reverse just as the Doctor is attempting to leave, knocking the TARDIS onto the nearby star destroyer) places the Doctor and his companion where they need to be to start the story. David Whitaker did this far more efficiently in *The Wheel in Space*, a story frequently evoked here, simply by having the TARDIS land accidentally aboard the *Silver Carrier* (note to space travellers – never ever set foot on a ship called the *Silver* anything). The contraband plot serves no useful purpose (the conspirators' subsequent falling-in with Grash's attempted mutiny would be equally credible if they were united by race, class, or just plain friendship), and in fact obfuscates what's really going on – I was convinced, wrongly, that what was being smuggled was the story's metal-plated McGuffin.

Getting to the point faster would, admittedly, leave Part One running 20 minutes short – although perhaps that could have been filled by some welcome exposition, or even a depiction of the Orion war around which the whole story pivots. Entertaining as the brash Thinnes and the whimpering Digley are, their slaughter aboard the star destroyer would have contributed far more to the story had it been at the hands of Orion androids ... or if they had *been* Orion androids ... or if *one* of them had been an Orion android. Maybe the script shies away from the real motivators of the story in order to keep the Cybermen centre-stage. Even though they don't really show up until half-time, Jansen is a dramatically useful Cyber-tour rep, like television's Kleig or Lytton – and it's satisfying for the cognoscenti to recognise some of the clicks and bleeps which herald the Telosians' arrival. The informed listener would also be rewarded by pre-empting the crew's realisation that it is a Cybermat in their ducting, and also guessing the source of the putrid smell aboard the star destroyer. Talking of which, the Cyber-conversion chamber, galleries lined with cadaverous subjects, is exactly the kind of image, unbroadcastable on family television, to which these productions should aspire.

On this evidence, however, a much higher priority must be to make the drama as rewarding structurally as it is aurally. Get a script editor, lads.

DAVE OWEN

Deceptive

MORE BASE THRILLS WITH THE CYBERMEN

DOCTOR WHO: THE MOONBASE

CD BBC RADIO COLLECTION
RRP £13.99 **ISBN** 0 563 47854 3

The Moonbase is a very English slice of science fiction, plotted around two national preoccupations – the weather and the comforting reassurance of a hot cuppa. If only it were tea being served up and not coffee, the analogy would be complete – but as the danger here isn't in the drink but the sugar heaped into it, let's not quibble.

Poisoning Moonbase's sugar supply ranks as one of the Cybermen's simpler schemes. After the problems writers Kit Pedler and Gerry Davis had made for themselves with the planet Mondas in the first Cybermen story, *The Tenth Planet*, it's better that they settle for a straightforward invasion tale as its sequel. However, Pedler and Davis continue their partnership of science and pulp to odd effect, Pedler's ideas receiving very skimpy treatment by his scriptwriter – any suggestion as to how the Gravitron might actually work surely getting elbowed in the process. Still, who cares, when you can plug a puncture to the base's shell with a tea-tray, and escape the sugar virus completely despite its use in food? Given the story's comic-book science, it's surprising that the TARDIS crew bother with spacesuits for their moon-walk at all.

The Doctor regretted using sugared almonds as a placebo ...

But if *The Moonbase* isn't airtight science-fiction, it's good *Doctor Who*. The Cybermen's largely unseen presence, plus the steady hum of Moonbase itself, is evocative enough to make the years eulogising over *The Tomb of the Cybermen* appear somewhat misguided. Of course, being persuaded by audio is easy. If wanting to return *Tomb* to the dark and faultless classic of legend, the fan need only re-read Gerry Davis' novelisation, or listen to the BBC audio cassette of the story. To some extent, the *Moonbase* audio is equally deceptive, its surviving two video episodes paling in comparison. The Cyberman discovered in sick bay, his boot sticking out of a sheet, is, on video, visually stupid enough to recall the hopeless hiding attempts of *Scooby-Doo* characters (what next? A Cyberman standing stock still, with a lampshade on his head?). However, audio transforms the scene – our heroes no longer looking like they can't see beyond the ends of their noses. The medium is kind to the story's climax, too: while the Cybermen's defeat is still terribly rushed, it's pleasing that the spectacle of the cyborgs spinning into space can be returned to our imagination, fitting with the images suggested by the Target book.

This issue, chance has *The Moonbase* discussed alongside *Sword of Orion*, the Cybermen's latest encounter with the Doctor. With old and new *Doctor Who* on an equal footing, the colour and descriptive powers of Big Finish cannot be underestimated – but what the older adventure demonstrates is efficiency in scripting: the single scene in which Hobson introduces his team, and each man's scientific field, whistles through huge amounts of information, and the story re-cap beginning the second episode is equally neat. But most, it's simply in delivering the Doctor to the heart of the story as quickly as possible, avoiding a drawback of a lot of later *Doctor Who* – this month's other Cyber-audio, *Sword of Orion*, being a case in point – the slow start, seemingly to cover some vague embarrassment at the coincidence of the Doctor's timely arrival.

Marking a turning point for the series, *The Moonbase* shifts *Doctor Who* from the Jules Verne-like travelogues of Hartnell sci-fi to a set of weekly invasions more in line with the genre's treatment in popular cinema. It set a pattern, foreshadowing 'fear of the familiar' themes of 1970s *Doctor Who* into the bargain. A giant leap. VANESSA BISHOP

fiddle to an endless series of tight spots. *The Gods of the Underworld* alternates between *Alien* shocks and a zippy *Star Wars* pace, re-working ideas from each. Lizards burst from unsuspecting throats, while a space pilot of questionable repute, acquired in an alien bar, equals our Professor for bite-your-hand-off wit.

Given her archaeological quests, and a theme that has Benny searching for her ex-husband, it's inevitable these novels feel a little 'samey'. Ideas will overlap from time to time – and Stephen Cole's novel shares similarities with Justin Richards' *The Doomsday Manuscript*. It's key, therefore, that each author brings to the range their own individual touch. Cole has a knack for cliffhangers, and the ability to induce surprise – nothing about Venedel is what it seems, and clever wordplay introduces hidden meaning to the book's title.

K9 UNLEASHED!

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K9 Unleashed is a rapid, vox pops-crammed rush through all the metal mongrel's highs and lows, most of the major players in his career getting the chance to either praise or bury him. Produced by Paul Tams, the brains behind K9's mooted 21st century relaunch, the old dog is promoted to be on the verge of new tricks.

Timelines

compiled by Clayton Hickman
Send your letters to Timelines, DWM, Panini House,
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NEXT ISSUE

Passages from India

What's it like in space? Did you go inside a Dalek? Do you like your costume? Just some of the questions that actress India Fisher – alias new companion Charley Pollard – *won't* be answering as she allows us a sneaky peek behind the scenes of *Doctor Who*, with her exclusive record of Paul McGann's second season of Eighth Doctor audio adventures!

Club 19-21

The right irreverent Gareth Roberts returns with another sermon on the moral lessons to be drawn from old episodes of *Doctor Who*. This time around, his gaze falls upon the Peter Davison era. Brave heart!

Strange matters

In the concluding part of our interview, Pip and Jane Baker deliver their final verdict on *The Trial of a Time Lord* ... and swear in a new Doctor!

Plus

Actress Eleanor Bron tells us about her three brushes with *Doctor Who*! A crisis for the Doctor and Izzy in *Beautiful Freak*! Go green as the Archive captures *The Creature From the Pit*! Hissss as The Time Team face *The Ice Warriors*! And all the news, reviews and, er ... shoes that you've come to expect!

DWM 304
on sale
3 May at
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and all good newsagents

Climate change

Thanks and congratulations are due to Alan Barnes for his brave and extraordinarily true editorial comments in **DWM** 301. The question occurring to me is whether it is desirable for whatever future family shows there may be to come under the ultimate creative and scheduling auspices of people to whom even more *EastEnders* (on top of all the DIY and gardening, etc) seems such a brilliant idea.

Take, for example – off the top of my head, of course – *Doctor Who*. How would the integrity of that show have to be compromised in order for it to last more than one season in the current TV climate? And what would be the chances of its being renewed for a third season, regardless of its style and content? Pretty slim, I'd say.

I'm not saying that *Doctor Who* shouldn't return to BBC Television. All I'm saying is that, in any eventuality, we should fight tooth and nail to ensure that the essence of the show is safeguarded, and replenished, in some alternative medium. Then *Doctor Who* could survive, whatever the fate of any broadcast version.

So long live Big Finish, and the **DWM** comic strip!

PAUL DAWSON
VIA E-MAIL

Dalek politics

After collecting the first 300 issues of **DWM**, I felt it was time for an original oldie fan to write in. I was eight in 1963, watched the first episode, and have been following the plot ever since.

Have a look at the enclosed photo taken in the early 1960s – it's a real musical Dalek letting it all hang out. I wish I still had the playsuit – it would be good to run through the corridors of the Foreign Office with it on – that would get me early retirement!

HOWARD PITFIELD
LONDON

Phil Collins – circa *Genesis of the Daleks*

Our country is doomed.

What on Earth?

First off, I'd like to congratulate Big Finish for what I would consider, successfully satisfying *Doctor Who* fanatics' cravings for new *Who*. In my opinion most of the stories have been imaginative and well-written, acted and produced. Like any of the televised seasons, some stories have been better than others, but overall I've been extremely pleased.

However, after that little pat on the back, I do have one small gripe with Big Finish. Is it just me, or has anyone else noticed the overwhelming dominance of Earthbound stories? As of September 2001, 18 stories out of the 24 released will have been set on Earth (albeit during different time frames) – and, in addition, *The Sirens of Time* had one of its four episodes set on Earth and *Whispers of Terror* – though it was never stated – could easily have been set on Earth in the near future.

That leaves only four stories *not* set on Earth. I know the Doctor always had an affinity towards our little blue/green world, but come *on*! I would have thought one of the advantages of audio *Doctor Who* would be that you aren't confined by limited budgets for sets, costumes, special effects etc. With audio you can create the most elaborate worlds populated by the most eclectic creatures and characters ever!

Come on, Big Finish, the Doctor is a wanderer through time and *space*, not time and *Earth*.

RONN SMITH
CHARLESTON, USA

Cover up

I can't stand the confusion in my mind! I'm sorry everybody, but my first reaction on seeing the design for the DVD release covers was, 'Wow! – At last, a *Doctor Who* product aimed at adults!' Bob Johns' comments in **DWM** 301 seem to reflect the majority view, but I really cannot understand why, as I feel the design is exactly right: a break away from the cartoon covers for the videos.

RICHARD PATERSON
VIA E-MAIL

Missing Target

It has been a great pleasure to rediscover the Target Books novelisations via David J Howe's excellent series of articles. Although the TV series first engaged my interest in *Doctor Who*, it was the novelisations that made me a fan.

In New Zealand there was a gap of nearly five and-a-half years on TV between *Mawdryn Undead* and *Terminus*, and it was during this time that I first encountered the later Davison stories and the Colin Baker era through the novelisations.

From these books, I formed vivid mental images of what stories such as *Warriors of the Deep* and *The Two Doctors* must look like – only to be disappointed when I finally got to see the TV versions!

The articles have prompted renewed discussions with fellow collectors and inspired me to seek out cover variations in second-hand bookshops. Speaking of cover variations, there's one missing from **DWM** 301: the September 1993 'blue spine' reprint of *Silver Nemesis*, featuring new cover artwork by Alister Pearson.

Here's hoping David J Howe gets to cover Virgin's *New* and *Missing Adventures* in similar fashion very soon!

PAUL SCOONES
AUCKLAND, NEW ZEALAND

Watch out for **DWM** *305, won't you? And here, for completion's sake, is that missing cover in full:*

SILVER NEMESIS
KEVIN CLARKE

Doctor Who: Silver Nemesis
9/93 £3.50
w Kevin Clarke
a Alister Pearson

Ap-Paul-ed

Can anybody tell me? Why did Big Finish throw away Alan Barnes' brilliant *Storm Warning* script on Paul McGann? McCoy would have done it brilliantly. Baker or Davison would have been excellent. But McGann? And now we've got to endure his 'sensitive' (read 'overbearingly bloody smug') portrayal through another three stories. Can't someone do us all a favour and get him to regenerate soon?

JEFF SAMPSON
VIA E-MAIL

Review reviewed

Reading the spoiler warning which opens the new *DWM Review* section, it occurred to me that a simpler way of putting it would be, 'We'll tell you if these stories are worth buying – but only if you've already bought them.'

Pardon me if I'm being dense, but doesn't this totally undermine the whole point of having a review section? Or does **DWM** now consider its readers to be mindless consumers, buying all *Doctor Who* output regardless of quality, and turning to **DWM** afterwards to find out what they *should* have thought of them?

MARK BLUNDEN
VIA E-MAIL

I am troubled that **DWM** appears to be headed down a route of glorification of merchandise. The magazine's mission should not be to sell as many books, videos, DVDs, and audios as possible – but to report on, analyse, and critique these new additions to *Doctor Who*. I will find it difficult to justify purchasing the magazine every month if it continues on its present trend toward being a transparent marketing rag.

JIM CHIHAN FUNG
CALIFORNIA, USA

Editor Alan Barnes writes: As stated before, DWM *doesn't consider new books and audios to be simply 'merchandise', like T-shirts or posters – it considers them to be the present and future of* Doctor Who. *And we also believe that a well-informed readership can make its own decisions: it's not our job to tell you what to think. We're treating new books and audios with the seriousness and gravity they deserve, not simply on the basis of, 'Is this worth my £5.99?' – like everyone else on the news-stands. These new adventures are far too important for that.*

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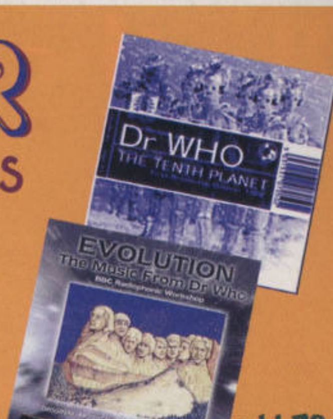
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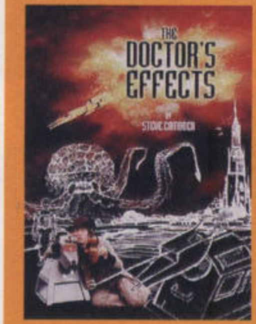
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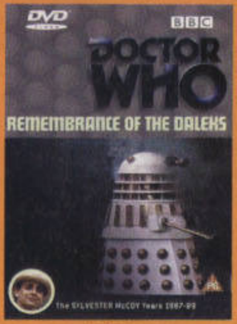
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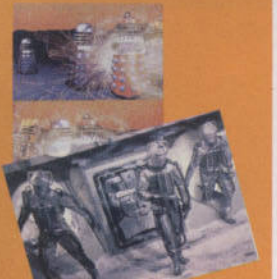

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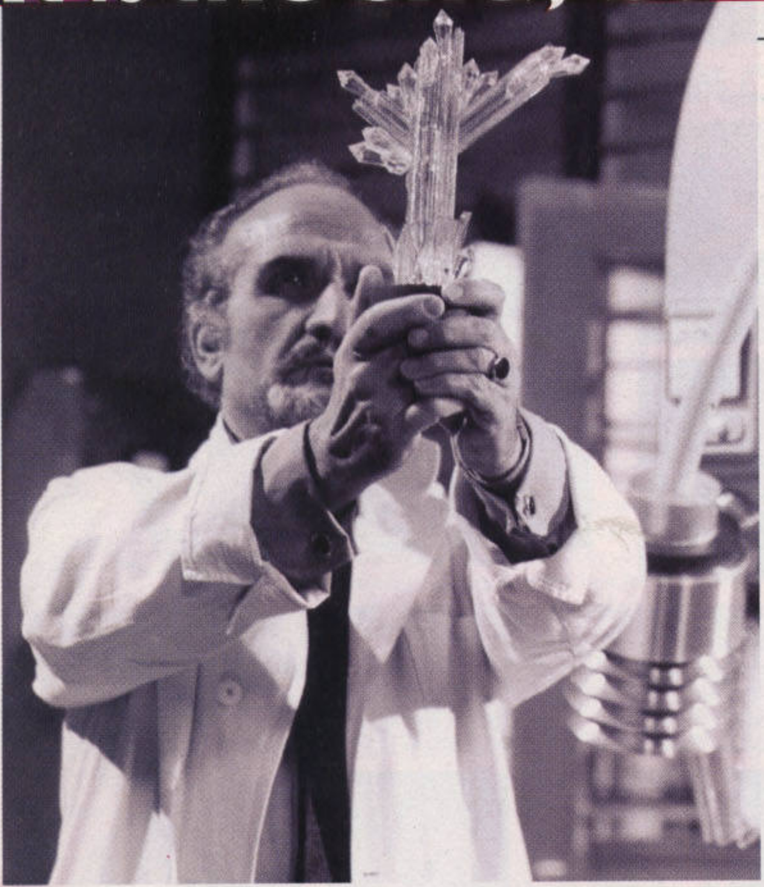
It's the end, but ...

by **The Watcher**



Many aeons ago, when dinosaurs roamed the earth, I wrote a silly little piece called *The Susan Diaries* for a friend's fanzine. This ham-fisted attempt at humour revolved around the idea that Susan Foreman, beside herself with rage at being abandoned by her senile grandfather in 22nd century London, had kept a secret diary of her subsequent adventures, escaping from Earth and embarking on a time-travelling quest to exact her revenge. In the process she regenerated into a succession of familiar characters whose various predicaments ensured that she could never quite get her hands around the Doctor's neck. Thus the future incarnations of Susan Foreman included, among many others, the Earth President in *Frontier in Space* (masquerading as a concerned liberal, but wasting no time in sentencing the Doctor to life imprisonment on the moon), Amazonia in *The Curse of Peladon* (arriving just in time to see the departing TARDIS), the model for the Mona Lisa (enraged at being forced by the Doctor's machinations to sit for the same portrait seven times), the appalled mother of the Sylvest twins ... well, you get the idea. She ended up inadvertently becoming Barbara Wright, condemned to live through the whole nightmare again. Tee-hee.

Who'd have believed that Kronos' crystal was made of Taranium?

Now, the point of this whimsical little excursion, if indeed there was a point at all, was to poke fun at the absurdity of *Doctor Who*'s predilection for over-incestuous 'continuity references'. Back in those days (dinosaurs didn't really roam the earth, but Sylvester McCoy still roamed the airwaves – it was that long ago), the show was in fact passing through one of its purgative phases, when gratuitous links with its past were generally being frowned upon. Say what you like about Andrew Cartmel – and I often have – but he certainly made a concerted effort to chuck out the baggage of continuity and embark on something fresh. The earlier part of the decade had seen *Doctor Who* increasingly bogged down by its own history, as vintage 'flashback' sequences became *de rigueur* and entire stories were constructed around arcane references to 20 year-old plot points, most notoriously in the overcooked continuity glut that was *Attack of the Cybermen*.

Interestingly, this had happened before – not once, but twice. *Doctor Who*'s first period of excessive self-awareness occurred during the mid-to-late Hartnell era, when the return of the Daleks became increasingly inevitable and the Doctor was given a number of continuity-heavy speeches, notably at the end of *The Massacre of St Bartholomew's Eve*, when he name-checks his previous companions and declares that Dodo looks just like his grand-daughter Susan (now there's an idea I missed out in the diary – and she ends up trying to kill him too!). But the arrival of a new production team, and a new Doctor, soon steered the show in fresh directions.

The second occasion was during Jon Pertwee's time as the Doctor. Once he had taken up the reins, producer Barry Letts showcased at least two returning foes per season, and – which is less often acknowledged – indulged in just as many flashback sequences as John Nathan-Turner, his successor twice removed. Once again, an incoming production team would ring the changes.

What's revealing about this little history lesson is that each period of self-indulgence was incrementally bigger and more bloated than its predecessor. What started out as a few passing references to old companions became, by phase three, the indigestible self-abuse of *Warriors of the Deep*. And conversely, each period of retrenchment was that little bit more radical. In the late 1960s Peter Bryant contented himself with dumping the Daleks and going for more of a horror movie flavour. In the mid-1970s Philip Hinchcliffe and Robert Holmes actively reshaped some of the show's core mythology. In the late 1980s Andrew Cartmel jumped in head-first, blowing up Skaro and altering the Doctor's very identity.

And what has happened in the years since Cartmel's vision of *Doctor Who* faded from the screen? Well, let's face it, what's happened is a more immoderate period of galloping self-indulgence than any of us could possibly have imagined. When I wrote *The Susan Diaries* back in 1989, the absurdly overdone continuity links were extreme enough to be (albeit mildly) amusing. Nowadays they'd be par for the course in any serious-minded piece of *Doctor Who* fiction. Who would have thought that the Adjudicators from *Colony in Space* would evolve into the Grand Order of Oberon? Who would have believed, as one *Doctor Who* book of the 1990s speculated, that the Crystal of Kronos (from *The Time Monster*) was a Kontron Crystal (from *Timelash*) made out of Taranium (from *The Daleks' Master Plan*)? For Pete's sake, whatever next – the revelation that Bernice Summerfield was named after the SS *Bernice*? The news that Jo Grant's "dolly Scotsman" Mr Campbell in *Terror of the Autons* was an ancestor of Susan Foreman's husband? A new adventure in which Bigon and Lin Futu open up a tobacconist's shop with the father-and-son proprietors of a plastics factory, entitled *Locke, Kwouk and Two Smoking Farrels*? I mean, just shut up!

This desire to stitch together every last piece of mythology is understandable enough; *Doctor Who* fans have always been obsessive cross-referencers and list-compilers. But in doing so, we don't make the Doctor's adventures any better; we merely make the universe a smaller, sillier, pettier place for him to explore. Things have now reached such a pass that no writer, regardless of talent or imagination, can embark on a new story without boning up on literally thousands of precedents and cross-references. *Doctor Who* is in danger of becoming a beached Gulliver, helplessly tied down by the scurrying Lilliputian minds of its self-appointed gatekeepers.

So what of BBC Books' recent obliteration of Gallifrey and all its convoluted back-story impedimenta? Well, I say good riddance. History is on our side. It's time for something completely different. **DWM**

The Final Test

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What connects:

1 An 18th century stable boy, a 19th century slave and a 20th century simpleton?

2 Desperus, Shada, Sarn and Svartos?

3 *Can You Sew Cushions?*, *The Skye Boat Song*, *The Rebel's Dirge* and *Mr Sludge the Snail*?

4 The first death, a reptilian peacemaker and an ancient inscription?

5 Joined the Scots; fought the weed; killed by Cybermen; killed by Haemovores?

6 A bungling assassin, a doomed spy and a pair of champions?

Answers from last issue

1 The actors who played them – Alan Wheatley, Clive Merrison, Tom Baker [pictured above, in *The Hound of the Baskervilles*] and Peter Cushing – have all played Sherlock Holmes for the BBC.

2 Each includes a closing caption acknowledging special help during filming (to the Ministry of Defence, Robert Brothers circus, the Royal Navy and Ironbridge Gorge Museum respectively).

3 In each case a similar caption was mooted but unused: to Portmeirion (Philip Hinchcliffe refused); the High Council of the Time Lords (Philip Hinchcliffe thought better of it); and Emmanuel College, Cambridge (the story was never completed).

4 The actors who played them (Derren Nesbitt, Colin Gordon, George Baker, Mary Morris and Peter Wyngarde) were all Number 2s in various episodes of *The Prisoner*.

5 In each, the Doctor reveals his passion for fishing.

6 A future *Doctor Who* regular was originally considered for each role (Peter Purves, Nicholas Courtney, Patrick Troughton and Colin Baker respectively).

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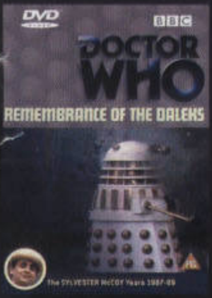
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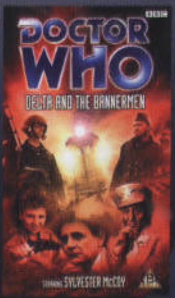
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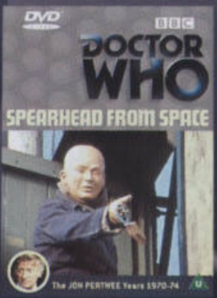
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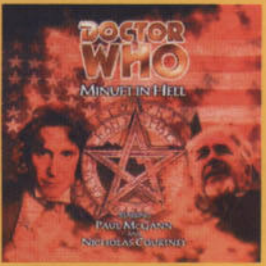
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